bansuri

Textbook of Arts
for Grade 5

© NCERT not to be republished

विद्यया S मृतमश्नुते
एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

Reprint 2026-27

0537 — Bansuri
Textbook of Arts for Grade 5

ISBN 978-93-5729-482-9

First Edition
June 2025 Ashadha 1947

Reprinted
January 2026 Magha 1947

PD 235T HK

© ***National Council of Educational Research and Training, 2025***

₹ 65.00

Printed on 80 GSM paper with NCERT watermark

Published at the Publication Division by the Secretary, National Council of Educational Research and Training, Sri Aurobindo Marg, New Delhi 110 016 and printed at Vishwa Parivaar, Plot No. 421, Sadak No. 7, Sector C, Urla Industrial Area, Urla, Raipur - 492 003, Chhattisgarh

ALL RIGHTS RESERVED

- No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.
- This book is sold subject to the condition that it shall not, by way of trade, be lent, re-sold, hired out or otherwise disposed of without the publisher's consent, in any form of binding or cover other than that in which it is published.
- The correct price of this publication is the price printed on this page, any revised price indicated by a rubber stamp or by a sticker or by any other means is incorrect and should be unacceptable.

OFFICES OF THE PUBLICATION DIVISION, NCERT

NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016 — **Phone : 011-26562708**

108, 100 Feet Road
Hosdakere Halli Extension Banashankari III Stage
Bengaluru 560 085 — **Phone : 080-26725740**

Navjivan Trust Building
P.O.Navjivan
Ahmedabad 380 014 — **Phone : 079-27541446**

CWC Campus
Opp. Dhankal Bus Stop, Panihati
Kolkata 700 114 — **Phone : 033-25530454**

CWC Complex
Maligaon
Guwahati 781 021 — **Phone : 0361-2674869**

Publication Team

Head, Publication Division	:	*M.V. Srinivasan*
Chief Editor	:	*Bijnan Sutar*
Chief Business Manager	:	*Amitabh Kumar*
Chief Production Officer (In charge)	:	*Deepak Jaiswal*
Editor	:	*Hemant Kumar*
Assistant Production Officer	:	*Prakash Veer Singh*

Layout Design, Illustrations and Cover
Santosh Mishra, Aimarts, Delhi

© NCERT not to be republished

Foreword

The Foundational Stage in school education, as envisaged by the National Education Policy 2020, serves as the cornerstone for the holistic development of children. It enables them not only to imbibe the invaluable samskaras rooted in our country's ethos and constitutional framework, but also to acquire basic literacy and numeracy. This foundation equips them to transition seamlessly into the more challenging Preparatory Stage.

The Preparatory Stage acts as a bridge between the Foundational and the Middle Stages, spanning three years from Grade 3 to Grade 5. The education provided during this stage builds upon the pedagogical approaches of the Foundational Stage. While the play-way, discovery, and activity-based learning methods continue, children are also introduced to textbooks and more formal classroom settings. This introduction aims not to overwhelm, but to establish a foundation across curricular areas, promoting holistic learning and self-exploration through reading, writing, speaking, drawing, singing, and playing. This comprehensive approach encompasses physical education, art education, environmental education, languages, mathematics, basic science, and social science. This comprehensive approach ensures that children are well-prepared at both the cognitive-sensitive and physical-pranic (emotional) levels to effortlessly transition to the Middle Stage.

The textbook, *Bansuri*, Grade 5, is meticulously designed to align with these objectives. It adheres to the recommendations of the National Education Policy 2020 and the National Curriculum Framework for School Education 2023. The textbook emphasises conceptual

© NCERT not to be republished

understanding, critical thinking, creativity, values and dispositions essential for this developmental stage.

It incorporates cross-cutting themes, such as inclusion, multilingualism, gender equality, and cultural rootedness integrating appropriate ICT and school-based assessments. The engaging content and activities are designed to captivate students and encourage peer group learning, thus enriching the educational experience for students as well as teachers.

It is crucial to remember the pedagogical focus of the textbook emphasising understanding, critical thinking, reasoning, and decision making. Children's innate curiosity at this stage should be nurtured by addressing their questions and designing activities based on core learning principles. While the play-way method continues, the nature of toys and games used for teaching evolves to enhance engagement rather than mere attraction.

While this textbook is valuable, children should also explore additional resources on the subject. School libraries should facilitate this extended learning, and parents and teachers should support their endeavours.

An effective learning environment motivates students, keeping them engaged and fostering curiosity and wonder vital for learning.

With confidence, I recommend this textbook to all students and teachers at the Preparatory Stage. I extend my gratitude to everyone involved in its development, hopeful that it will meet expectations.

As the NCERT remains committed to systemic reforms and improving publication quality, we welcome feedback to refine the textbook content.

© NCERT not to be republished

New Delhi
June, 2025

Dinesh Prasad Saklani
Director
National Council of Educational
Research and Training

About the Book

This book has been developed based on the recent documents, the National Education Policy (NEP) 2020 and the National Curriculum Framework for School Education (NCF-SE) 2023. These documents aim to ensure that all children achieve the Curricular Goals (CGs) and the competencies appropriate to this age and stage. A syllabus has been developed based on the CGs, competencies, as well as the learning outcomes.

The NCF-SE has recommended Arts as one of the compulsory curricular subjects up to Grade 10 and also recommends that the schools give 100 hours per academic session to Arts, which has the following four components or areas—Music, Theatre, Dance, and Visual Arts. Thus, the textbook *Bansuri* has been divided into four units comprising chapters in each unit. There are many activities in every chapter that children in this grade can easily do with your intervention.

The overall spirit of the textbook encourages working together in groups; communicating ideas, emotions, and feelings; embracing the artistic journey of all fellow students; working in an inclusive environment; and becoming conscious of and rooted in your national heritage.

© NCERT not to be republished

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

---

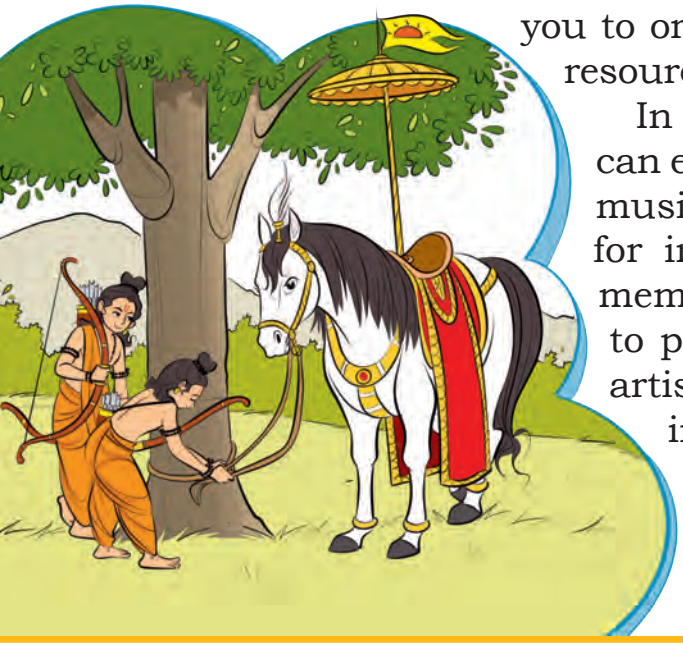
1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

How to Use this Textbook (*Bansuri*)

The textbook is divided into four units and every unit has a different colour as in the previous textbooks, so most students are used to the colours used for each section by now:

Yellow for Visual Arts
Purple for Theatre
Blue for Music
Pink for Dance

The four art forms each have a Unit dedicated to them. Even though they are unique in their own ways, they have very interesting similarities, just like all children. Each unit begins with an introduction about the art form that the learner will experience. There are plenty of hints for you to organise activities and look for resources, especially resources embedded in the QR code of each chapter.



In case you do not have access to the internet, you can either take the children to or invite local artists, folk musicians, dancers, and other performers to the school for interaction. Many parents and other community members, who are skilled in an art form, may agree to perform for the children. Interactive sessions with artists and performers may be organised frequently in the school, where children may be encouraged to ask questions. This should be inspirational for the children. You need to take the children out of

© NCERT not to be republished

the classroom, in and out of the school to look around, to observe nature and day-to-day activities around them. Organising field trips to watch plays, dance performances, music concerts and art exhibitions would help in motivating children. There are a number of activities that have been suggested; you can create more such activities and also contextualise them in terms of content, locally available materials, and other resources.

The timetable is to be designed in such a way that children get the opportunity to have specified periods for all four art forms allocated every week. Wherever possible, a block period or two combined periods can be kept for children to do the activities, since all the activities are quite engaging and enjoyable.

Like Grade 4, during the first few minutes of every art class, children can sit with their eyes closed and remember what they have done in the previous class. Before starting their activities, they can recite the following verse from *Abhinaya Darpana* by Nandikeshwara, based on *Natya Shastra*, an ancient Indian treatise on performing arts:

Aangikam bhuvanam yasya
Vaachikam sarva vaangmayam
Aaharyam chandra taaraadi
tam vande saatvikam Shivam

Meaning

Where the body is the universe, speech is the essence of all sound, ornamentation is the moon and the stars, I bow down to that supreme divinity.

© NCERT not to be republished

The last 10 minutes may be kept for discussion as 'circle time'. As suggested in the Theatre section, all children, along with the teacher, sit together and express freely. But this time is informal, only for the children. The teachers are required to take notes for themselves, which can be applied in their next lesson plans.

The assessment tools have also been suggested to mark the progress of the level of competency and skill development in a child. In Arts, there is no pass or fail; nothing is good or bad at this stage. There is always a scope of improvement and children should be encouraged to complete the activities with an understanding of the concepts; rather than being discouraged, they need to be motivated and hopefully they will respond. Every child is different from the other, so are their skills, expressions and this diversity is the beauty of their childhood. They or their performance should not be compared with anyone in the classroom; instead, their progression needs to be assessed. They should compete with themselves for improvement.

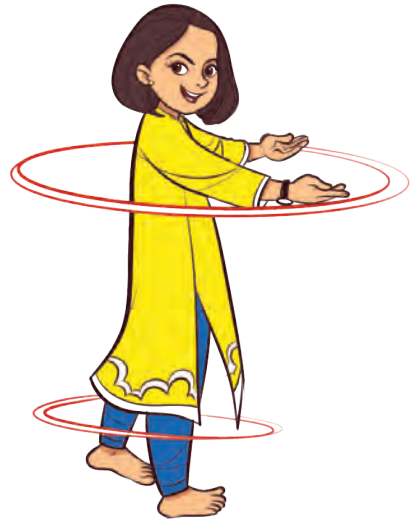
What Do You Need for an Arts Class?

For all art activities, you need a well-lit space that may be in or out of the classroom, where children can move around freely. You will need very simple materials for props for theatre; art material like tools and basic stationery; space for safely storing materials, as well as students' artwork in an organised manner; display boards for showcasing and sharing works of children; computer, projector, speaker to play audio-video resources;

© NCERT not to be republished

simple musical instruments; etc. Make sure that the materials and resources are well-utilised and are locally available.

We hope that all of you—children, teachers, and wards—will find this textbook to be useful, interesting, and resourceful, making every art class exciting and something to look forward to. We are open to feedback that would help in improving the structure and content of the book. It is a constant effort to make the visual arts and performing arts an integral part of every child's growing up years—developing skills in them to become confident, emotionally strong, and balanced citizens of tomorrow.



JYOTSNA TIWARI
Member–Coordinator
Professor and *Head*
Department of Education in Arts and Aesthetics
National Council of Educational Research and Training

© NCERT not to be republished

National Syllabus and Teaching-Learning Material Committee (NSTC)

1. M. C. Pant, *Chancellor*, National Institute of Educational Planning and Administration (NIEPA) **(*Chairperson*)**
2. Manjul Bhargava, *Professor*, Princeton University **(*Co-Chairperson*)**
3. Sudha Murty, *Acclaimed Writer* and *Educationist*
4. Bibek Debroy, *Chairperson*, Economic Advisory Council – Prime Minister (EAC – PM)
5. Shekhar Mande, *Former DG*, CSIR, Distinguished Professor, Savitribai Phule Pune University, Pune
6. Sujatha Ramdorai, *Professor*, University of British Columbia, Canada
7. Shankar Mahadevan, *Music Maestro*, Mumbai
8. U. Vimal Kumar, *Director*, Prakash Padukone Badminton Academy, Bengaluru
9. Michel Danino, *Visiting Professor*, IIT – Gandhinagar
10. Surina Rajan, *IAS* (Retd.), Haryana, Former DG, HPA
11. Chamu Krishna Shastri, *Chairperson*, Bhartiya Bhasha Samiti, Ministry of Education
12. Sanjeev Sanyal, *Member*, Economic Advisory Council – Prime Minister (EAC – PM)
13. M. D. Srinivas, *Chairperson*, Centre for Policy Studies, Chennai
14. Gajanan Londhe, *Head*, NSTC Programme Office
15. Rabin Chhetri, *Director*, SCERT, Sikkim
16. Pratyusha Kumar Mandal, *Professor* and *Head*, Department of Education in Social Science, NCERT, New Delhi
17. Dinesh Kumar, *Professor*, Department of Education in Science and Mathematics, NCERT, New Delhi
18. Kirti Kapur, *Professor*, Department of Education in Languages, NCERT, New Delhi
19. Ranjana Arora, *Professor* and *Head*, Department of Curriculum Studies and Development, NCERT, New Delhi **(*Member–Secretary*)**

© NCERT not to be republished

Textbook Development Team

Contributors

Sandhya Purecha, *Chairperson*, Sangeet Natak Akademi, New Delhi ***(Team leader)***

Aradhana Gupta, *Artist, Mentor*, National Mission of Mentoring, and *Retired Head,* Department of Painting, Modern School, New Delhi

Bidisha Hazra, *Assistant Professor*, Art Education, NCERT, New Delhi

Bindu Subramaniam – *Singer-songwriter* and *Co-founder*, Subramaniam Academy of Performing Arts (SaPa)

Jyoti Bhat, *Bharatnatyam Faculty*, Purna Pramati, Bengaluru

Kapil Sharma, *Assistant Professor* Department of Dramatics, Rajasthan University

Manasi Prasad, *Carnatic Vocalist*, *Board Member*, Indian Music Experience Museum, Bengaluru

Malavika Rajnarayan, *Visual Artist* and Visiting Faculty, Azim Premji University, Bhopal

Priyadarshini Ghosh, *Dancer*, *Choreographer* and *Dance Scholar*, *Artistic Director*, Priyadarshini Arts, Kolkata

Rajashree SR, *Sr. Consultant*, NSTC Programme Office, NCERT, *Founder-Director*, Vyoma Artspace and Studio Theatre, Bengaluru

Shivangi Purohit, *Vice Principal*, Jyoti Public School, New Delhi

© NCERT not to be republished

Siddhi Gupta, *Faculty*, Srishti Manipal Institute of Art, Design and Technology, Bengaluru

Sudhanva AK, *Theatre Faculty*, Sri Vidya Kendra, Bengaluru

Jyotsna Tiwari, *Professor* and *Head*, Department of Education in Arts and Aesthetics, NCERT, New Delhi ***(Member–Coordinator)***

Reviewers

Anurag Behar, *Member*, National Curriculum Framework Oversight Committee

Manjul Bhargava, *Professor* and *Co-Chairperson*, NSTC

Anuradha Pal, *Tabla Maestro*, *Multi-Percussionist* and *Music Composer*

© NCERT not to be republished

Acknowledgements

The National Council of Educational Research and Training (NCERT) acknowledges the guidance and support of esteemed Chairperson and Members of the National Curriculum Frameworks Oversight Committee, Chairperson and Members of Curricular Area Group (CAG): Arts and other concerned CAGs for their guidelines on cross-cutting themes; and Members of the NSTC Program Office for their constant help and support in the development of this textbook. We are thankful to Heads of all the Departments and faculty members from cross-cutting areas for their valuable suggestions to improve the textbook.

We are grateful to the following institutions for allowing us to use their resources in the form of written materials, illustrations, photographs, and audio-video material—Sangeet Natak Akademi, New Delhi; Kala Utsav Archives, NCERT; Vyoma ArtSpace and Studio Theatre, Bengaluru; Subramaniam Academy of Performing Arts (SaPa), Bengaluru; Priyadarshini Arts, Kolkata; Jyoti Public School, New Delhi; Purparmati Paatashala, Bengaluru; National Museum, New Delhi; The Metropolitan Museum of Art (Public Domain images); Museo du Oriente; Tholpavakoothu Image by Mullookkaaran licensed under CC BY SA 4.0; Modern School, Barakhamba Road, New Delhi; Smart Learner's Academy, Kolkata; Azim Premji Foundation; Tamil Sangam, CIET, Tamil Nadu; Children's Little Theatre, Kolkata; Global Knowledge Network Society, Dehradun; Sanchaita Munshi Saha, Nrityabhash, Kolkata; MOSAIC, Kolkata.

© NCERT not to be republished

The NCERT also acknowledges the invaluable contribution and support of—Principal, Kendriya Vidyalaya, R K Puram, New Delhi; Priyanka K. Mohan, Yaksha Degula, Bengaluru; Somashekar Jois, Vidwan and Konakkol expert; Nidhi M Shastri, NSTC Program Office for language review and editing support.

The Council acknowledges the efforts of Alpana Saha and Asma Khanam, *Assistant Editors* (contractual), Publication Division, NCERT, for editing this textbook. Also the Council expresses gratitude to Aastha Sharma, *Editorial Assistant* (contractual), Maya and Lomesh Giri, *Proofreaders* (contractual), Publication Division, NCERT.

The efforts and hard work of Pawan Kumar Barriar, *In-charge*, DTP Cell; and Poonam, Ajay Kumar Prajapati and Sanju Sharma, *DTP Operators* (contractual), Publication Division, NCERT are appreciated for giving this document its final shape.

© NCERT not to be republished

Time Allocation and Assessments

This Arts Education textbook contains four sections, each focusing on a separate art form. It is important to plan the timetable in a way that distributes the learning of all art forms equally throughout the year.

As per the NCF-SE 2023, the time allocated for Arts Education for the entire academic year is 100 hours (or 150 periods of 40 minutes each). This book has been written with this time allocation in mind.

It is preferable to have all four art forms distributed across the week so that progress in all sections happens simultaneously. It is better to avoid a system where one art form is taken up only after the full completion of another.

Time distribution as per the National Curriculum Framework					
Art Form	**Visual Arts**	**Music**	**Dance**	**Theatre**	**Multidisciplinary/ Experiential Work**
Time in hours	20	20	20	20	20
No. of 40 minute periods	30	30	30	30	30

The Timetable

Under the Illustrative timetable of the NCF-SE 2023, arts education has been allocated four periods during the week and one period on Saturday. The document also suggests the use of block periods, where two 40-minute periods are combined to make enough time for activity-based classes. This would give a continuous stretch of 80 minutes (1 hour 20 minutes). Based on these options, the four art forms could be allocated the four periods on weekdays, while Saturday could

© NCERT not to be republished

be used for interdisciplinary activities or art-based field trips, such as concerts, performances, or visits to art galleries.

Timetable for Separate Periods During the Week – 40-minutes Periods					
MON	**TUE**	**WED**	**THU**	**FRI**	**SAT**
	ART ED **(Music)**		ART ED **(Visual Art)**		ART ED (practice/field trips)
ART ED **(Theatre)**		ART ED **(Dance)**			

Timetable for Separate Periods During the Week – 40-minutes Periods						
WEEK	**MON**	**TUE**	**WED**	**THU**	**FRI**	**SAT**
WEEK 1		ART ED **(Music)** 2 periods combined – 80 min		ART ED **(Visual Art)** 2 periods combined – 80 min		ART ED (practice/ field trips)
WEEK 2		ART ED **(Theatre)** 2 periods combined – 80 min		ART ED **(Dance)** 2 periods combined – 80 min		ART ED (practice/ field trips)

While the first plan with 40-minute periods will have classes for all four art forms every week, the second plan will have only two art forms per week. Every individual art form would have classes every alternative week. It is important to ensure that all art forms progress simultaneously, as this would enable the children to understand the interconnections between them, leading to a more holistic understanding.

© NCERT not to be republished

Assessment

Assessments in Arts Education play a crucial role in understanding and nurturing students' creative abilities and artistic growth. Unlike other subjects, arts education assessments focus on evaluating a wide range of skills, including creativity, critical thinking, technical proficiency, and expressive capabilities. These assessments are designed not only to measure progress and mastery but also to encourage exploration, self-expression, and a deeper appreciation for the arts.

Methods of Assessments

Since assessment processes in arts education are primarily skill-based, they do not rely on the 'correct' or 'wrong' answer from the child. Therefore, it is important not to structure 'tests' with question papers and written answers as this would entirely defeat the purpose of the approach used in the arts education curriculum. A variety of assessment methods, such as portfolios, performance reviews, project-based evaluations, and reflective self-assessments, can provide valuable insights into each student's unique artistic journey.

Formative and Summative Assessments

- Formative assessment is based on observations in every class and the child's performance in each activity. Rubrics provided at the end of each chapter help structure the scores or grades throughout the year.
- Summative assessment requires a separate day allotted for assessment. Activities conducted in class throughout the year and their variations can be used to assess the child's understanding and ability in different skills and competencies. Examples are provided at the end of each section to enable better planning. Students are to create spontaneously, based on the given task.

© NCERT not to be republished

Grades and Scores

Since art is centred on creativity, visualisation, expression, and imagination, it does not have correct or wrong answers. Therefore, scoring is based on parameters, such as the level of skill acquired and the competencies demonstrated by the child. The teachers must be completely familiar with the competencies and learning outcomes for each activity, to ensure a fair assessment.

A five-point scale is recommended for marking under the criterion. This would enable teachers, parents, and students to clearly understand the child's progress. The table below can be used as a reference to mark the five-point scale in the rubrics provided after each chapter.

It is essential to combine both quantitative assessment (scores or grades based on rubrics) and qualitative assessment (teacher's observations on the child's behaviour, interest, progress, and other aspects that may not be mentioned in the rubrics).

Learning Level of Student	Numerical Scale	Grades
Beginning	1	E
Developing	2	D
Promising	3	C
Proficient	4	B
Excellent	5	A

Assessment criteria are based on Curricular Goals (CG) and Competencies (C) from the NCF-SE 2023.

© NCERT not to be republished

Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

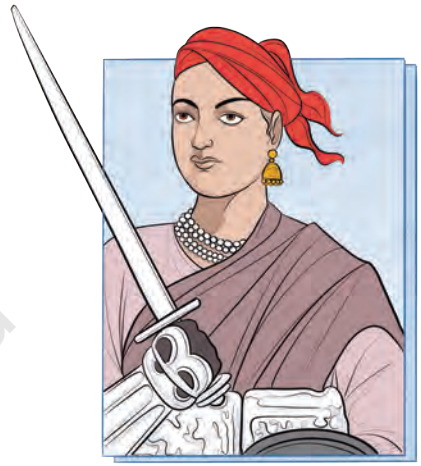
(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 (with effect from 1 April 2010).

Dear Children,



Imagine stepping into a world where colours dance, music tells stories, and you get to create characters, pictures, and movement! That's exactly what you will experience in this book. It all has a lot of fun.

As you proceed with the textbook, you will discover that all art forms are connected. You will see how visual arts, theatre, music, and dance are connected with each other. A painting can tell a story without words, just like a play can bring emotions to life. A tune can make us want to move, just as a dance can show feelings that words cannot express. Art is all around us, and through this book, you will learn how to see, hear, feel, and express in a whole new way.

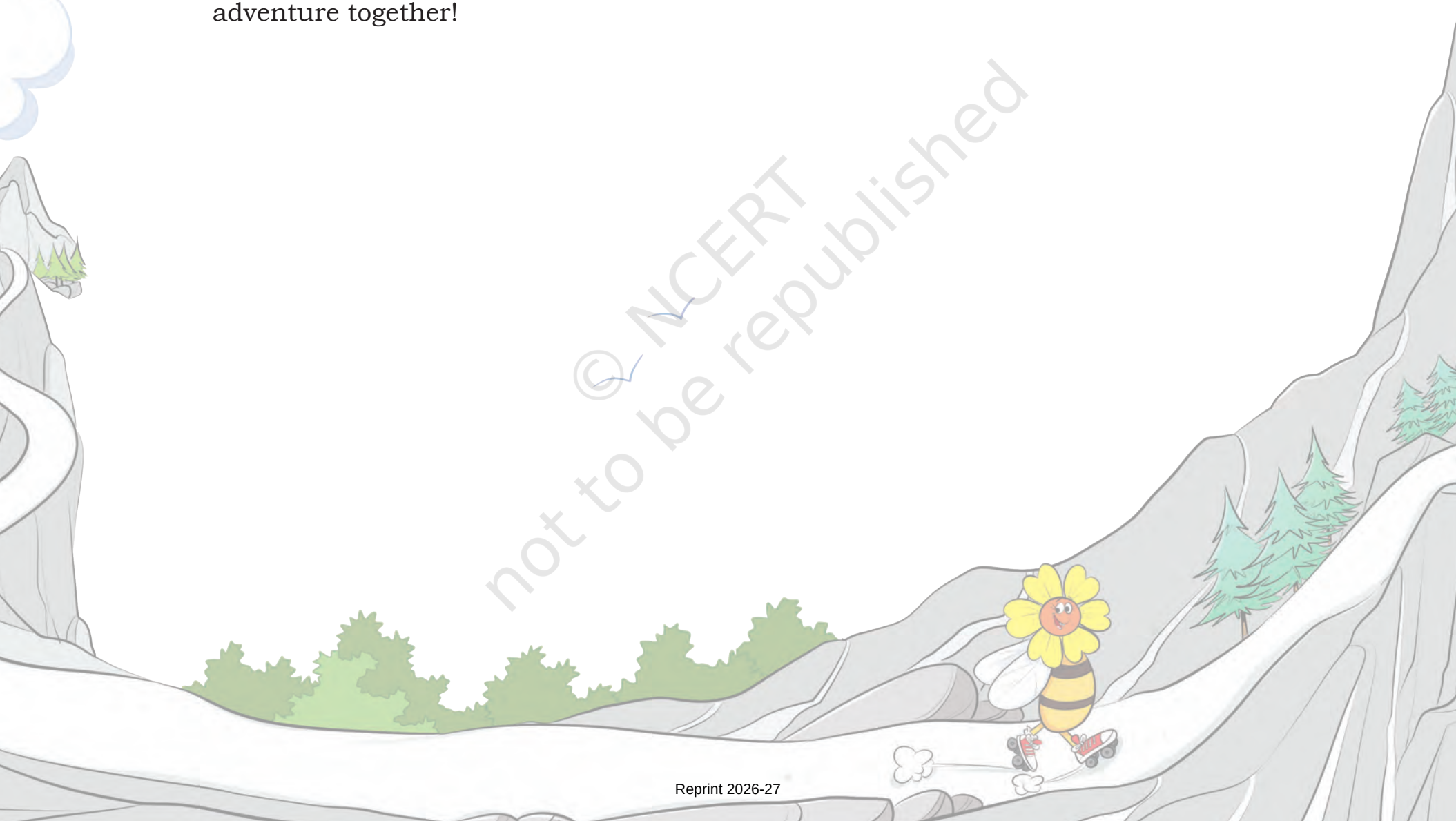
Each chapter will guide you through exciting activities. You might paint a scene from the story, act out a funny moment with your friends, create your own rhythms inspired by the characters, or use movement to show different emotions. You will also get a chance to work together, just like the animals in our *Panchatantra* story, and discover how teamwork makes art even more powerful.

But this journey is not just about learning new skills. It's about finding your own voice. Whether you love drawing, acting, singing, or dancing, this book will help you express

© NCERT not to be republished

yourself in ways you never imagined. There's no right or wrong in art—only the joy of creating and sharing.

So, get ready to explore, experiment, and express! By the time you reach the last page, you won't just have read a story, you will have lived it through art. Let's begin this magical adventure together!



© NCERT not to be republished

Contents

Foreword ..... *iii*

About the Book ..... *v*

Time Allocation and Assessments ..... *xvi*

Dear Children ..... *xxi*

VISUAL ARTS 1

1. Objects on the Move 4
2. Peeping Out of the Window 13
3. Picturing Stories 23
4. Imaginary Beings 33
5. Spreading the Message 41

THEATRE 51

6. Create a Scene 55
7. Stitch it for a Story 63
8. Time, Team, Technique 69
9. View and Review 83

© NCERT not to be republished

MUSIC 92

10. Sing and Play 95
11. Music Around Me 101
12. Sounds and Instruments 106
13. Building Blocks 113
14. Ideas and Inspiration 124

DANCE 132

15. My Everyday Activities in Modes of Dance 135
16. Dancing with Rhythm and Tempos 143
17. Dances of My Nation 153
18. My Dance Expresses Emotions and Narrates Stories 158
19. My Dance and Your Dance 166

© NCERT not to be republished

VISUAL ARTS

Dear Teacher,

Let us take our students to a space where they can engage in visual arts and explore their ideas through hands-on activities. To create and share a joyful visual arts experience, students must be allowed to work freely and independently.

Classroom Requirements

1. Sufficient space and ventilation to work comfortably.
2. Easy access to art materials, tools, basic stationery and audio-visual facilities, and a proper storage space for the same.
3. Space for showcasing and exhibiting artworks periodically.

Visual Arts Pedagogy

1. Use storytelling and everyday examples while introducing concepts and processes.
2. Encourage students to freely express their original ideas, imaginations, emotions, and curiosities through artwork.
3. Encourage keen observation of everyday life and discourage copying images from other sources, including photos.
4. Allow students to explore, investigate, experiment, collaborate, and have dialogues in the classroom about their ideas.
5. Include outdoor activities and field trips to observe life and culture around them.
6. Introduce students to various artists and artworks, connecting to the themes and concepts being learnt.
7. Conduct art workshops in the school premises.
8. Invite local artists and craftsperson for interactive sessions and workshops for hands-on experience.
9. Inculcate simple habits, such as using art materials carefully, putting materials back, and cleaning up after completing activities.
10. Encourage students to participate and make decisions while selecting artwork for display or exhibition.

Visual Arts Assessment

Please read the assessment note for all art forms.

1. Assessment should be based on the learning outcomes (LOs), which are aligned to the Competencies of the Preparatory Stage.
2. Each student should learn to build and maintain a portfolio of artwork. This will help the student and teacher track the learning and progress.
3. **Formative Assessment** should not be a separate 'test day', but integrated with the classroom activities by:
   - Giving students qualitative feedback, stating clearly their strengths and areas of improvement.
   - Recording students' participation in discussions on art in both formal and informal interactions.

© NCERT not to be republished

- Assigning simple tasks during field trips to assess their observation skills and interest in art activities.

4. **Summative Assessment** should be conducted through project work or practical activities at the end of a semester. Some suggestive examples are provided at the end of the Visual Arts section.

Competencies for the Preparatory Stage

C–1.1 Expresses enthusiasm to create a variety of images that depict their everyday life, emotions, and imagination.

C–1.2 Discusses a variety of ideas and responses while working collaboratively in Visual Arts.

C–2.1 Creatively uses different combinations of visual elements (line, form, colour, space, texture) while depicting their everyday observations, personal experiences, and feelings.

C–2.2 Compares and contrasts the visual elements, themes, and expressions of artwork shared in the classroom.

C–3.1 Makes choices while working with materials, tools, and techniques used in Visual Arts.

C–3.2 Practises steps of planning, executing, and presenting while creating visual artwork individually and collaboratively.

C–4.1 Recognises visual elements in nature and describes their artistic qualities.

C–4.2 Demonstrates curiosity towards local artforms and culture.

Learning Outcomes that can be assessed across chapters				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	C–1.2	Collaboratively reviews process of making and presenting artwork.		
2	C–2.2	Compares and contrasts the composition in various artwork to examine how they convey different ideas and emotions.		
3	C–3.1	Demonstrates appropriate use of visual arts materials and tools.		
4	C–4.1	Observes and describes the visual arrangement of various natural forms.		
4	C–4.2	Shares their observations and interpretations of artwork and enquires about the methods and processes used by artists.		

Activities marked by a star symbol ★ can be facilitated by any teacher, even in schools with limited resources.

© NCERT not to be republished

Reprint 2026-27

Chapter 1

OBJECTS ON THE MOVE

Have you ever taken a ride on a giant wheel at a fair?

The wheel is one of the most important inventions of humankind. It was invented more than 5000 years ago as a potter's wheel. After that, it was used in carts and chariots to transport people and goods.

Think of the various objects and places where you see wheels. Can you imagine a life without wheels?

This chapter helps you explore the world of transport, where things are constantly on the move— with a few bumps and halts along the way. Through many exciting activities, you will observe vehicles and make artworks that give them new shapes, forms, colours, and functions.

© NCERT not to be republished

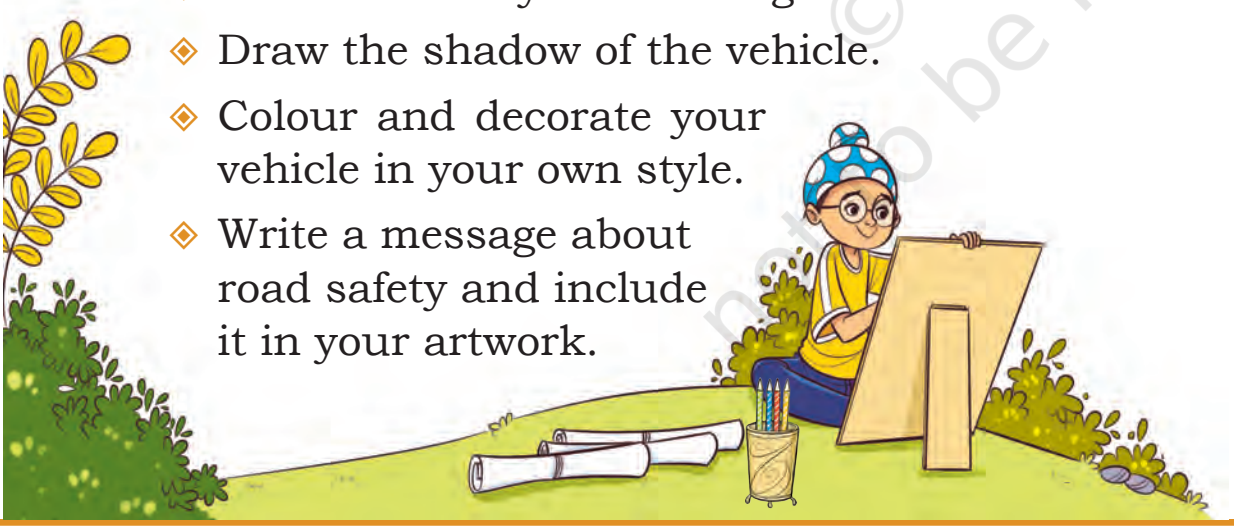
ACTIVITY 1.1 DRAW A VEHICLE

You must have travelled with your family to visit places or meet people.

- What kinds of transport did you use?
- Did you enjoy riding in different vehicles?
- Which one did you enjoy the most? Why?

Every vehicle has its own purpose, design, and character.

- Choose any vehicle you like.
- Look at the vehicle carefully. What geometrical shapes do you see? Draw them.
- Add details to your drawing.
- Draw the shadow of the vehicle.
- Colour and decorate your vehicle in your own style.
- Write a message about road safety and include it in your artwork.



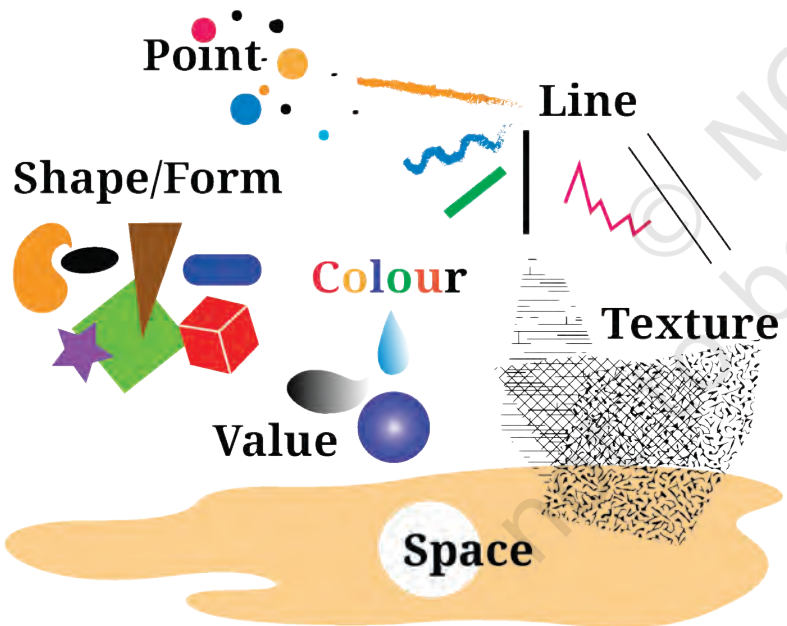
© NCERT not to be republished

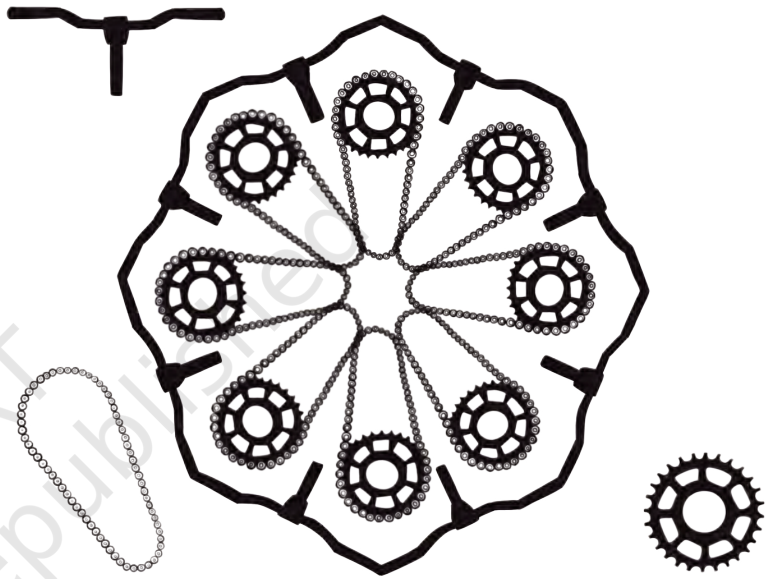
Reprint 2026-27

ACTIVITY 1.2 CREATING PATTERNS FROM PARTS

Have you ever visited an automobile workshop? The mechanics there remove and repair different parts of bikes, cars, and other vehicles.

Just like vehicles have different parts, pictures and artworks also have parts. These parts are called **visual elements**.



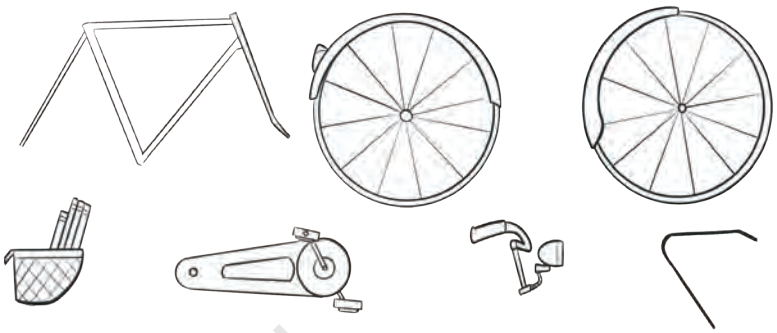


Identify the parts of a bicycle and visual elements used in the picture given.

On a separate sheet of paper, create your pattern using any two or three vehicle parts. It could be a seat, a bell, a pedal, a mirror, a handlebar, a steering wheel, or any other part of any vehicle. Make it interesting with colours.

© NCERT not to be republished

ACTIVITY 1.3 SOLVE THIS PUZZLE



You can see many parts of a vehicle here.

Can you guess which vehicle it is?

Put all the parts together in a drawing to complete the vehicle.

© NCERT not to be republished

ACTIVITY 1.4 My Dream Vehicle

If you could make a vehicle of your dreams, what would it be like? Would it fly, sail, or roll? Would it carry many people or just you? Would it be suitable for children, older people, or even animals? Draw a sketch of your dream vehicle.

Build a model of your dream vehicle.

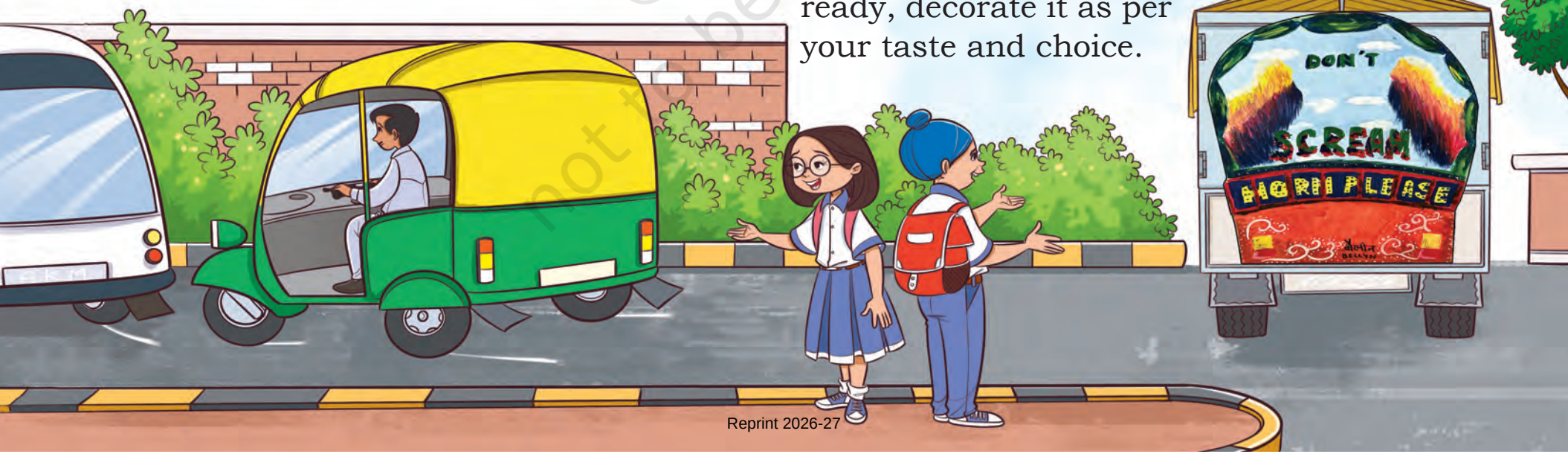
Materials: Old cardboard, matchboxes, bottle caps, discarded containers, sticks, scissors, glue, and tape.

Safety First: Be careful and ask an adult for help when using sharp tools.

Using your drawing as a reference, build a model of your dream vehicle.

- Make changes as needed while building the model.
- After building the model of your dream vehicle, use paints and other materials to decorate it. You might have seen cycles, auto rickshaws, and trucks decorated to represent the identity of the driver or owner of those vehicles. Try to do something similar with your vehicle.

After your vehicle is ready, decorate it as per your taste and choice.



© NCERT not to be republished

Draw your dream vehicle on this page.

© NCERT not to be republished

ACTIVITY 1.5 HALTING PLACES

A bus stop is a place where people often wait to catch a bus.

Form small groups and talk about your experience of waiting at a real bus stop.

- Where is the bus stop located?
- Were there people of different age groups waiting with you?
- Did anyone face difficulty while boarding the bus?
- Was there enough space for everyone?
- Was the bus stop comfortable? (Did it have a roof, a ramp, benches, or shade?)

How would you design a better bus stop?

- What facilities would make waiting more comfortable for you?

- What facilities would older people, children, or people with disabilities need at a bus stop?

- Draw your idea for a bus stop.
- Share it with your group.

Now, work together and create the sketch of a bus stop that includes ideas from all group members.

Using the sketch as a reference, build a 3D model of your bus stop.

Materials: Old cardboard, ice-cream sticks, discarded containers, broomsticks, waste fabric, old newspapers, glue, scissors, and colours.

When your bus stop model is ready, gather a few toy vehicles or make your own.

Imagine a busy day at the bus stop and narrate a short scene.

© NCERT not to be republished

Draw your idea of a bus stop on this page.

© NCERT not to be republished

Assessment

CHAPTER 1 – OBJECTS ON THE MOVE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	C–1.1	Depicts objects and their arrangement in a variety of contexts through two-dimensional and three-dimensional artworks.		
2	C–2.1	Combines parts of objects imaginatively to create patterns, new forms, and other objects.		
3	C–3.2	Attempts more than one iteration of visual artwork based on feedback from peers.		
		Overall participation in class.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 2

PEEPING OUT OF THE WINDOW

0537CH02

It was time for the art class, and each student was eagerly waiting for their teacher, with all the art materials neatly arranged on their desks. Their excitement was rewarded with an outdoor class, where they could freely draw plants, flowers, and butterflies while talking to the gardener.

To their disappointment, they soon heard thunder, and it started raining heavily. But just then, their teacher walked in and gently asked them to peek out of the windows.

The rain washed the earth, and everything looked fresh and clean. She pointed to the climbers— thin and fragile; they bent under the force of the rain, but their tendrils clung tightly to the plants, trees, and poles that supported them, so they did not fall.

Though they germinate in darkness underground, they overcome many obstacles, determined to rise. The delicate creepers never stop growing, just like the rivers that work their way through all kinds of geographical obstructions. At the same time, they offer us flowers, fruits, and vegetables.

Climbers and creepers teach us many lessons about being gentle, flexible, and trusting. They do not hesitate to seek support and have faith that they will be nourished by their surroundings. As they grow, they add beauty and life to every space they inhabit, whether indoors or outdoors.

© NCERT not to be republished

ACTIVITY 2.1 CREEPERS AND CLIMBERS IN LOW RELIEF

What makes creepers and climbers different from other plants? Their thin and flexible stems curve, twist, spiral, and loop as they grow.

Their flowing lines have inspired artists to show them in sculptures, paintings, textiles, architecture, and other art forms.

One such tradition is *Mehndi*, practised by people of all genders in many parts of India. It is prepared from fresh or dried henna leaves, ground into a thick paste, and filled into a cone. This is then applied mainly on the palms, arms, and feet.

When the *mehndi* dries, you may notice that the lines feel raised and are not flat like the rest of the skin. This is called **low relief**. It is also used in sculptures and carvings.

Invite your parents and local *mehndi* artists from the community. Work together and create designs inspired by climbers and creepers. With permission and consent, draw *mehndi* on the palms of your friends, family, and others around you.

© NCERT not to be republished

Trace your hand here and draw a *Mehndi* pattern.

A special exercise with the visually impaired

- Fill a cone with a material of creamy consistency that can stick and solidify easily. Remember that the material must contain a binding agent, such as glue.
- Using the cone, outline your pattern on a flat surface, such as an old cardboard, paper or fabric and leave it to dry. This acts as a guiding path for your visually impaired partner. They can touch and feel the raised lines to easily navigate the low relief areas to fill in colours.
- Help them choose colours with their brushes.
- Join them in experiencing the joy of painting.

© NCERT not to be republished

ACTIVITY 2.2 MAGIC WITH COLOURS

Holi is a festival of colours celebrated in many parts of India. It is a time when people enjoy playing with colours.

When do you enjoy playing with colours?

Have you observed how colours change when they are mixed? It is magical.

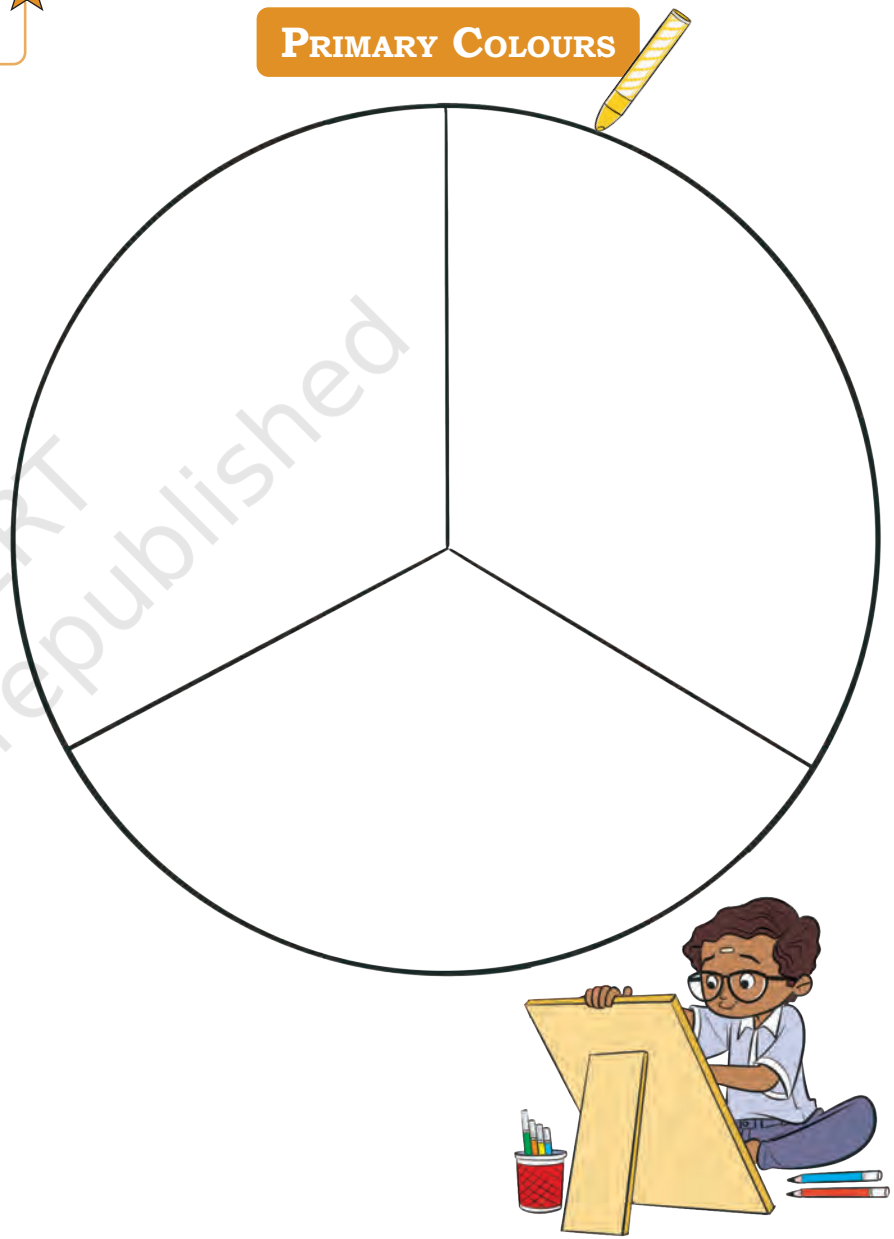
The colour wheel is an essential tool that helps artists create variations of colours.

Let us learn to create a colour wheel.

Colours that cannot be obtained by mixing any other colours are called **primary colours**. These are red, blue, and yellow.

- Fill one primary colour inside each segment of the circle on the right.
- Write the names of the primary colours above their segments.

PRIMARY COLOURS

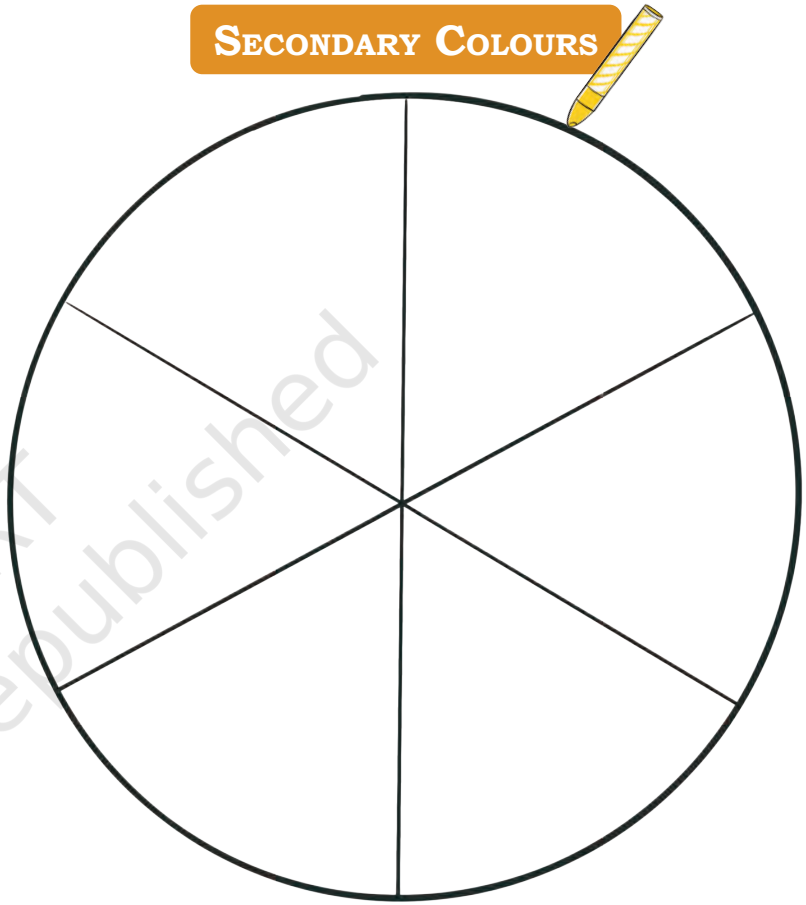


© NCERT not to be republished

When two primary colours are mixed, they produce a secondary colour.

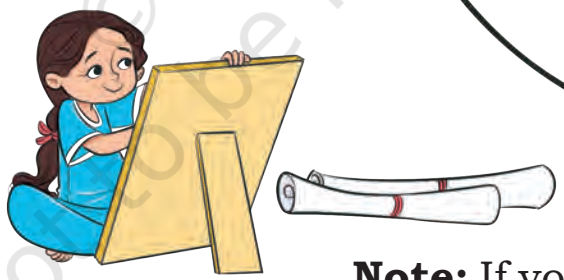
- Draw another circle and divide it into six segments.
- Fill the primary colours into alternate segments.
- Mix two primary colours and apply the resulting colour in the empty segment between the two.
- Add patterns to the secondary colours.
- Label the colours around the circle.

Can you spot the colour wheel in different pages of this textbook?



Warm and Cool Colours

Warm things are usually in shades of red, yellow, and orange. Cool things are generally in shades of blue, green, and purple. Observe them in the colour wheel.



Note: If you use paints, wash your brush properly after using each colour, or use a separate brush for each colour.

© NCERT not to be republished

ACTIVITY 2.3 COMPOSING AN OUTDOOR SCENE

Have you ever taken part in an outdoor group photo at a picnic?

The photographer often tells people where to stand, how to pose, and what they are trying to capture in the frame. It is important to know how to organise space in a photo, picture, or visual artwork. There are three kinds of spaces in a picture:

1. **Foreground** is the space where the main subject is closest to the viewer and appears big. Its colours and details are clearly visible.
2. **Middle ground** is the space that lies behind the main subject. It has some details and gives depth to a scene.
3. **Background** is the space that is furthest away from the viewer. It has the least detail and light colours.

Observe that the picture in the photograph above and the picture in the 20 rupees note are the same.

Mark the foreground, middle ground, and background in this painting.

© NCERT not to be republished

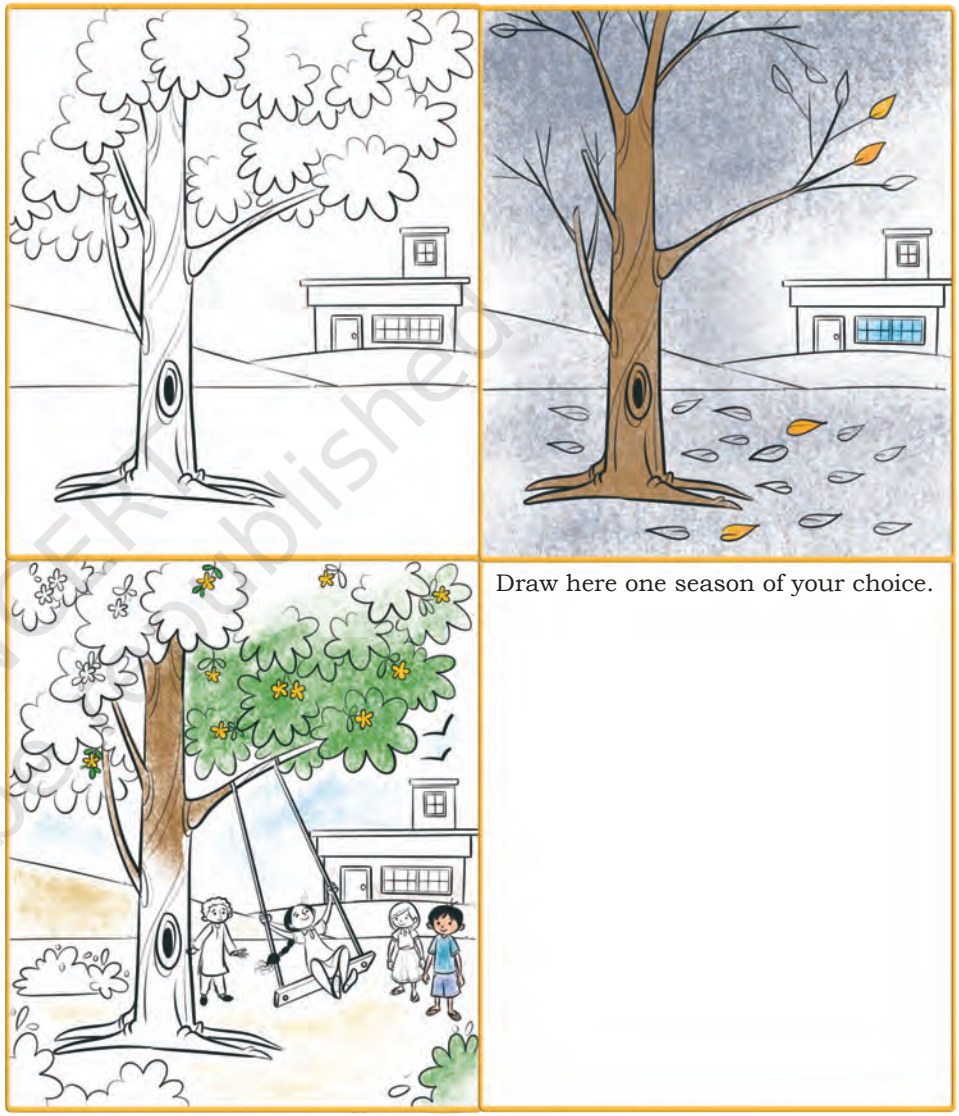
ACTIVITY 2.4 COLOURS OF TIME AND SEASONS

If colours express warmth and coolness, can they also convey time and season?

Recall your experiences and list the colours you see in nature **during different seasons**.	From your observation list the colours in the sky **during different times of the day**.	Observe **shadows during the day**. Write whether their lengths are short, medium or long.
Summer	Morning	Morning
Monsoon	Afternoon	Afternoon
Winter	Evening	Evening
Spring	Night	Night

© NCERT not to be republished

- Divide a page into four equal parts.
- In the first part, plan and draw an outdoor scene you see in your surroundings.
- Decide what you will draw in the foreground, middle ground, and background.
- Repeat the drawing in other parts.
- Choose one season and one time of the day for each part. For example, Part or Square 1 can be a summer afternoon, Part or Square 2 can be a winter evening, and so on.
- Fill in the colours of the chosen season and time for each part.
- It is important to add shadows to give clues about the time.
- Mix colours to get more variety.



© NCERT not to be republished

Draw your picture here and share it with others after completion.

© NCERT not to be republished

Assessment

CHAPTER 2 – PEEPING OUT OF THE WINDOW				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	C–1.1	Portrays scenes from nature as observed in different times and seasons.		
2	C–2.1	Imaginatively uses visual elements to create patterns seen in nature.		
2	C–2.2	Identifies the foreground, middle ground, and background in any given picture and uses these spatial divisions in their artwork.		
3	C–3.2	Creates a basic colour wheel by mixing primary colours to obtain secondary colours.		
3	C–3.2	Follows the steps of creating low relief artwork using a suitable medium.		
		Overall participation in class.		

Teacher's observations: _____

_____

Other comments: _____

_____

© NCERT not to be republished

Chapter 3

PICTURING STORIES

We interact with many people every day. Each person has a distinct style of walking, talking, laughing, speaking, and expressing their mood. You may have even noticed that each person's shadow differs from others.

Think about your favourite people and why you like being with them.

Picture every detail about them—their face, smile, hairstyle, clothes, voice, gestures, and all their daily activities.

In this chapter, you will learn to observe people in action and things in their surroundings. Through shadow play and emojis, you will discover new ways of picturing stories of people and their lives.

© NCERT not to be republished

ACTIVITY 3.1 TRACE SHADOWS

You have probably observed your own shadow while walking in the sun. But have you observed how your shadow changes while walking past a streetlight at night?

When light is blocked by an object or a living creature, it creates a shadow on the surface behind it. Sometimes, shadows look different from the things or person that made them.

Create Shadow Creatures

- Work in pairs or small groups.
- Step outside on a sunny day.
- Open your arms wide and sway like a flying bird.
- Hunch down on your knees and use your hands to create an elephant's trunk.
- Think about how you will make a peacock or a gliding snake using your body.
- Pause when you have created a shadow you like.
- Your friends may trace along the shadow with their fingers, sticks, or stones.

© NCERT not to be republished

ACTIVITY 3.2 DRAW THE SHADOWS

Draw the shadows you created here.

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 3.3 STORIES IN SHADOWS

Try these hand shadows you see on this page.

Have you ever seen shadows with many colours?

You can see this in a shadow puppet performance. This is an ancient art form that continues to be practised in Andhra Pradesh, Telangana, Odisha, Tamil Nadu, Kerala, Karnataka, and Maharashtra. The puppets are traditionally made of leather. But these days they are also made of other materials.

Light passes through the puppets during a performance, casting colourful shadows that move and tell stories.

Try to watch a live performance. If not, find and watch videos of shadow puppetry online. Observe and discuss these points:

- How is the human body depicted as a shadow puppet?
- How are the different parts joined together?

In the previous activity, you observed how your body created visuals of different creatures through shadows.

- Gather the shadow drawings from the previous activity.
- Bring them alive by turning them into characters and creating a story.
- Write the story in about 100 words and share it with your friends.

© NCERT not to be republished

Draw a scene from your story here.

© NCERT not to be republished

ACTIVITY 3.4 CREATING EMOJIS

Our face is the window to our emotions. You get a sense of someone's mood just by looking at their face.

The smiley face is a popular symbol of happiness. You may have used it too.

Emoticons are simple pictures or icons that convey emotions. You can create these by using common punctuation symbols. For example, look at this :-) while tilting your head to the left. You will see a smiling face. Similarly,

:-(shows a sad face,

;-) shows a winking face,

:-P shows a face with a tongue sticking out.

Draw other emoticons in the circles below.

Emojis are more detailed than emoticons. They are commonly used in online communication.

Create your personal emojis

- Choose an expression that you cannot find among the existing emojis.
- It could even be a combination of expressions, such as you are angry but about to laugh, or you are crying while smiling.
- It can include a specific movement or action that you do while showing emotions.

Your personalised emojis should represent you and your style.

© NCERT not to be republished

Draw your personalised emojis in the space below.

© NCERT not to be republished

ACTIVITY 3.5 MAKING A STORYBOARD

A storyboard is used to narrate different moments in a story. It is similar to a comic and is used to plan scenes of a play, animation, advertisement, or movie shoot.

We all experience different emotions every day. Describe and compare how you feel when:

- you wake up early for school.
- you see your favourite dish for lunch.
- you are studying for an exam.
- you are playing with friends.

The daily routines of other people might be different from yours. Let us create a storyboard that depicts four activities from their day.

- Choose a person you are familiar with or someone you see on your way to school. It could be a teacher, family member, vegetable vendor, security guard, bus conductor, or anyone else.
- Imagine a day in their life through four different activities they might do. As you do this, recollect how the body expresses different emotions through dance and theatre.

Use the template given on the next page to create your storyboard.

- Write the activity and feeling for each of the four scenes.
- Develop each scene by dividing the space into foreground, middle ground, and background.
- Keep the person in focus and show their body postures, actions, and facial expressions.
- Colour your artwork.

© NCERT not to be republished

1. Draw here

Activity:

Emotion:

2. Draw here

Activity:

Emotion:

3. Draw here

Activity:

Emotion:

4. Draw here

Activity:

Emotion:

© NCERT not to be republished

Assessment

CHAPTER 3 – PICTURING STORIES				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	C–1.1	Creates artwork that depicts emotions and moods through facial expressions and body postures.		
2	C–2.1	Creates own images and visual stories through shadow play.		
3	C–3.2	Creates a storyboard by sequentially developing each scene.		
		Overall participation in class.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 4

IMAGINARY BEINGS

0537CH04

Our imagination gives us the power to visualise things that have never been created. Through hard work, persistence, and dedication, many such imaginations have taken shape. For example, our dream of flying like a bird led to the invention of the aeroplane. Can you think of other inventions that have helped us swim like fish, weave like spiders, and burrow like earthworms?

As an artist, you can create anything you dream of—not just what you see around. In Indian art, we often find imaginary beings made up of parts from many different living beings. Multiple narratives are built around them. You must have enjoyed hearing such stories. They become even more fascinating as the mysteries behind their symbolic representations start to unfold.

Look at the image of *Navagunjara* on the next page.

It has parts of nine different beings.

It stands on three legs and has one human hand holding a flower.

© NCERT not to be republished

ACTIVITY 4.1 FILL IN THE NAMES OF THE NINE ANIMAL PARTS YOU SEE

1. Crown of a _____
2. Beak of a _____
3. Neck of a _____
4. Hump of a _____
5. Belly of a _____
6. Front leg of an _____
7. Left hind leg of a _____
8. Right hind leg of a _____
9. Tail in the form of a _____

Take help from your teachers or parents to find out the story about *Navagunjara*.

© NCERT not to be republished

ACTIVITY 4.2 My Ideal Being

Think of a person, animal, and plant whose qualities you like the most.

	Person	Animal	Plant	Object
Write their qualities				
Draw their upper body				
Draw their middle body				
Draw their lower body				

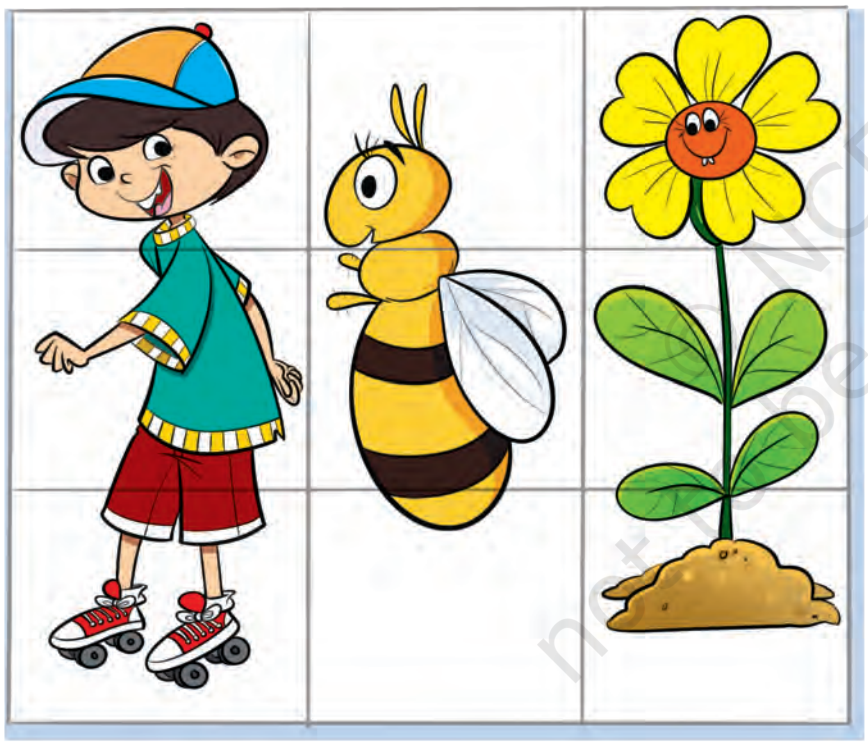
© NCERT not to be republished

Now, close your eyes and imagine their combined special qualities in one being. Such an ideal being may not exist, but you have the power to create one with art.

ACTIVITY 4.3 CREATING MY IMAGINARY BEING

Look at the drawings you have made.

Think of different combinations; for example, it can have the head of an animal, body of a person, and the feet as the lower part of a plant or object.



It is important to try drawing other combinations too. You can draw multiple heads, legs, and other parts if you like.

- Draw the one you like the most here on the next page.
- Add clothes, ornaments, accessories, and colour them interestingly.
- Think of a name that describes your imaginary being and write it creatively.

© NCERT not to be republished

Draw your imaginary being here.

© NCERT not to be republished

ACTIVITY 4.4 THE WORLD OF MY IMAGINARY BEING

The world we live in has geographical features, such as air, sun, water, oxygen, rivers, earth, and trees. We build houses, roads, and invent tools to make our life comfortable.

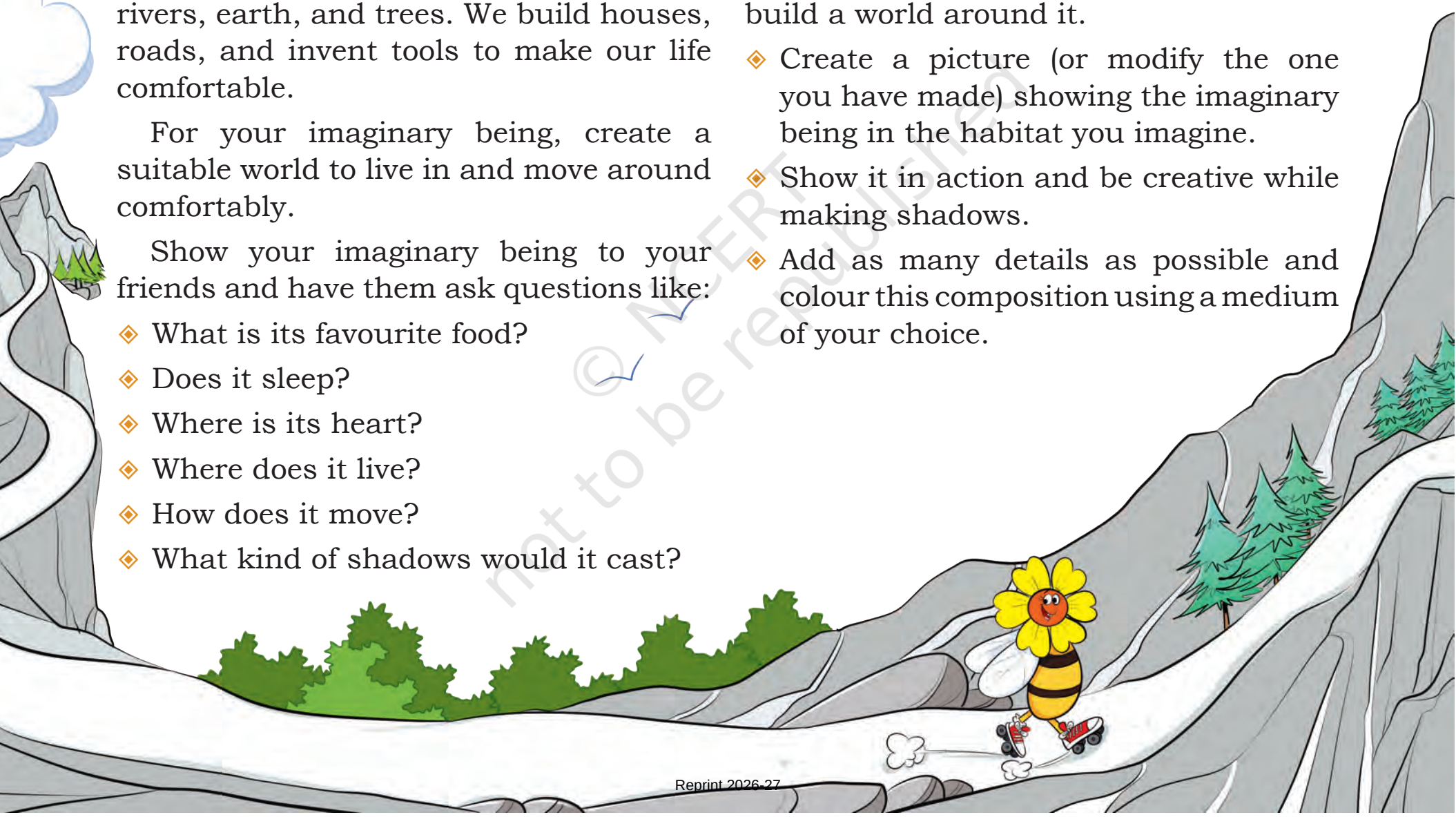
For your imaginary being, create a suitable world to live in and move around comfortably.

Show your imaginary being to your friends and have them ask questions like:

- What is its favourite food?
- Does it sleep?
- Where is its heart?
- Where does it live?
- How does it move?
- What kind of shadows would it cast?

The answers to the questions will help you understand your imaginary being and build a world around it.

- Create a picture (or modify the one you have made) showing the imaginary being in the habitat you imagine.
- Show it in action and be creative while making shadows.
- Add as many details as possible and colour this composition using a medium of your choice.



© NCERT not to be republished

Space to draw your final artwork of the imaginary being in its own world.

© NCERT not to be republished

Assessment

CHAPTER 4 – IMAGINARY BEINGS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	C–2.1	Creates imaginary beings by combining different parts of animals, plants, humans, and objects.		
4	C–4.2	Shares and discusses stories of mythical characters.		
		Overall participation in class.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 5

SPREADING THE MESSAGE

0537CH05

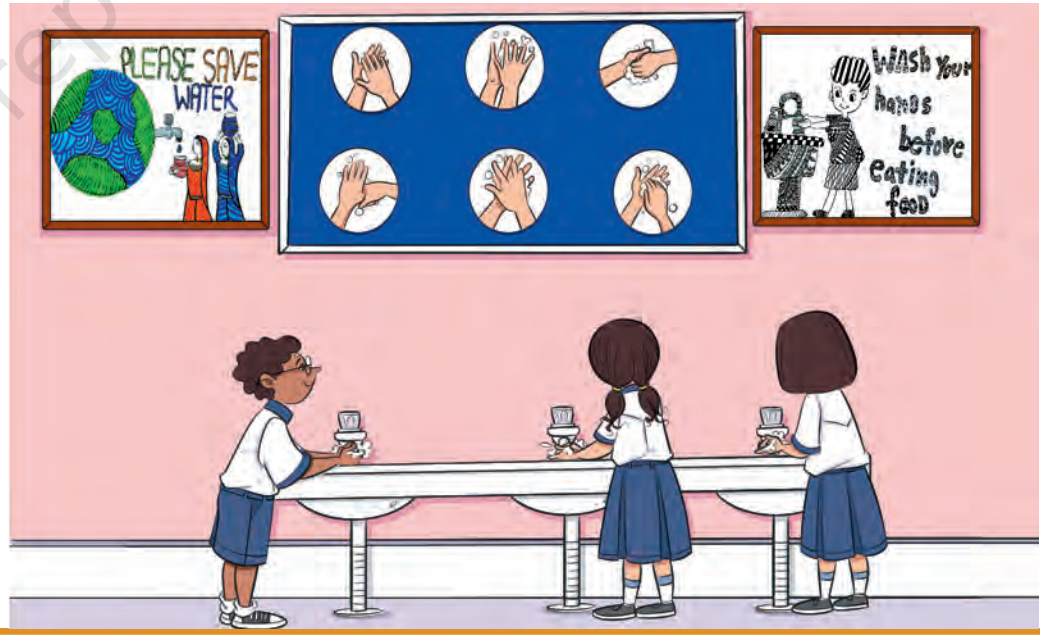
School events are a lot of fun, but they also involve a lot of preparation and organisation. We want many people to know about the event and attend it. While speaking to others is one way of spreading the word, posters, invitation cards, and online messages are also commonly used to share event details.

A poster or invitation card should not only look attractive but also make the information easy to remember.

Posters can also be used to remind people about important topics, such as road safety, personal safety, cleanliness, nutrition and hygiene, good habits, school rules, and so on.

A well-designed poster can positively influence a person's thoughts and behaviour.

This chapter introduces you to some basic **design principles** that will help you create an effective poster on a chosen topic. These principles will guide you in improving the visual appeal and impact of your design.



© NCERT not to be republished

Basics of Poster Design

Posters carry messages that inform and create awareness. They use a mix of visuals and words to catch our attention and communicate important messages quickly and effectively.

Look at the posters on this page.

- Identify the common elements used in the different posters.
- What helps you easily get the main message on each poster?
- What is the first thing that catches your attention in each poster? Why do you see it first?

© NCERT not to be republished

Posters convey information effectively in just a few words. The arrangement of text and images in a poster is based on design principles. These principles help us make effective design.

Emphasis is a design principle that gives importance to one part more than others. It helps the viewer focus on the main message the visual and text convey.

- Identify the visual or text in the poster that is emphasised.
- How has it been emphasised?
- You may notice the following:
  - Its size is big.
  - Its colour is bright or attractive as compared to other parts of the poster.
  - It is highlighted or underlined.

  How does emphasis help this poster?

© NCERT not to be republished

The Order of Importance is another design principle. For example, in a newspaper the text is printed in different sizes. The main headlines are large and bold so that they are read first. Less important matters are presented in smaller sizes.

In a poster about a missing pet, more space is used for the photograph of the pet. The next important detail might be the word 'missing'. Both of these would quickly draw the viewers' attention to the main topic. Other details like the owner's contact information are necessary but may be given less importance and therefore less space.

Relook at any poster carefully and identify the Order of Importance among its elements.

© NCERT not to be republished

Identify and write the Order of Importance in the given poster.

not to be republished

ACTIVITY 5.1 CREATE YOUR POSTER

Use the principles of emphasis and hierarchy to create your poster.

Step 1 Choose a message you want to communicate to your friends. For example, classroom cleanliness, road safety, or everyday hygiene.

Step 2 Plan the images you want to include and decide what size each one should be.

Step 3 Write a phrase or sentence for your message. Ask your teacher to help you check the grammar and spelling.

Step 4 Plan the hierarchy (the order of priority) for the images and text. Decide the most important to the least important elements.

Step 5 Create a rough layout of your plan for the poster. Decide where you will put the text and how much space it will take.

Step 6 Look at your rough layout and see whether your most important element is emphasised. Is it the first thing that catches your attention? Do your eyes move across the layout in the order of priority you have planned?

Step 7 Take an A3 sheet and draw a 3 cm margin on all four sides. Measure and draw parallel lines that will guide you in writing words in a straight line.

Step 8 Draw the visuals, add details, and colour the poster.

© NCERT not to be republished

Create the rough layout of your poster here.

© NCERT not to be republished

Design principles are not only used in posters but also in advertisements.

Gather old newspapers or magazines and cut out small advertisements and paste them here. Observe the emphasis and order of importance in the design and mark them.

© NCERT not to be republished

Assessment

CHAPTER 5 – SPREADING THE MESSAGE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	C–1.1	Creates posters that address issues and events in everyday life.		
2	C–2.1	Uses the design principles while making posters.		
3	C–3.2	Considers different contexts for making posters and plans work accordingly.		
		Overall participation in class.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Reprint 2026-27

Summative Assessment

	Activity for Assessment (Example)	Criteria for Assessment
Individual	Create an invitation card for any family occasion, such as a housewarming, birth ceremony, wedding, anniversary, or any other such event. • Think of the size of the card. • Think of its format (front and back, single fold, etc.). • Create a border design. • Draw pictures or images to represent the event and place them suitably in the card. • Think of suitable text for the invitation card.	• Suitability of card size and format for the event. • Application of design principles. • Relation between image and text. • Neatness and completion.
Group	Make groups of 4 and create a large artwork (chart paper size [8.5 × 11 inches]). • Select any story that has an imaginary being. • Discuss and select a scene from the story. • Compose the scene by diving the space into foreground, middle ground, and background. • Draw the main character of your story and the other details in the scene. • Use a variety of materials and processes, such as collage, drawing, painting, and printing while making your artwork. • Display your completed work and review the work done by other groups.	• Visualisation of a story with an imaginary being. • Uses foreground, middle ground, and background in the composition. • Uses a variety of materials, tools, and techniques. • Participation in review and feedback process.

© NCERT not to be republished

THEATRE

© NCERT not to be republished

Dear Theatre Teacher,

This textbook for Grade 5 is designed to empower and encourage children to explore theatre as creators, collaborators and performers.

The goal is to have the children work independently towards a final play performance. It intends to encourage student-led learning, where children take ownership of the process of performance; from idea generation to final presentation. Your role is to be a facilitator and a supportive guide, helping them stay on track, offering support when needed, and creating a safe, joyful space where they can express freely.

Encourage them to make decisions as a team—about the script, casting, costumes, sets, and direction. Mistakes are a part of the learning process. Let them experiment, solve problems, and discover the magic of performance on their own. It is suggested that the teacher step in when guidance is needed, but step back to let their confidence grow.

This process builds life skills in addition to theatre skills—communication, teamwork, empathy, and leadership. Let us enjoy the journey with our students and celebrate their growth at every stage!

Some points to keep in mind:

- **Vidushaka** is a unique character from traditional Indian theatre. The Sanskrit theatre used this character to instil the scenes with humour and antics. This character continues to be a friend for the children, supporting them with concepts and ideas in theatre, guiding them with information as they proceed from one activity to another. Vidushaka speaks about important take-aways and lessons for children. A spacious empty room is to be provided for theatre classes to facilitate free movement. It must be clean and free from obstructions or sharp objects that may cause injury.

- Start the class with a prayer and a recap of what was done in the previous class. A suggested prayer can be found in the Grade 3 textbook.

Suggested Structure of a Class		
5 mins Prayer and Recap	30 mins Class Activities	5 mins Circle Time

© NCERT not to be republished

ASSESSMENT

Theatre has always been a positive and enjoyable experience for children. Therefore, just as they enjoy the classes, the assessments must also be fun-filled and not bring in the stress or anxiety normally associated with tests and exams.

All assessments are based on activities. Here are some basic pointers to keep in mind during assessment:

- Competency and skill acquired are the focus.
- There is no correct or wrong answer where creativity is involved.
- The final outcome or presentation is not the only benchmark. The effort, thoughts and process behind it also need to be considered, along with—
  - Knowledge application
  - Effort and participation
  - Creativity and presentation
  - Teamwork and collaboration
- Encourage self-reflection and treat it as feedback for teachers (last column provided in the rubrics).
- Create a motivating and supportive environment, especially for those who may be shy or inhibited.
- Read the section on time allocation and assessments at the beginning of the book for better clarity.

Formative Assessments	Summative Assessments
A continuous process that goes on throughout the class duration. No separate 'test-day'. Includes: 1. Circle time (children freely share ideas. Teacher makes notes about each child). 2. Rubric provided at the end of the chapter. 3. Teacher's observations.	It is completely activity-based and conducted at the end of the year on a designated day. Question papers and written tests are to be avoided. 1. Activity examples are provided at the end of the book. 2. Grading to be based on rubrics. 3. Include the child's self-reflection in the overall score.

© NCERT not to be republished

Reprint 2026-27

Namaste ... Suswagatam

Wow! We have already completed two years of theatre work and have reached our third year! Now, you are more experienced. So, you will put together all that you have learnt to create a play on your own.

I definitely think you are capable of doing it. I shall be there with you too at every step—to help, support and guide you all the way.

Vidushaka is at your service!

For centuries, we always believed that children have huge potential. They are an important part of our *Itihasa*, *Upanishads* and *Puranas*. Do you know about Nachiketa, Dhruva, Lava and Kusha? They are all of your age!

This year is all about you. With your friends, you will create a story, prepare for a play, get your costumes and props, rehearse and perform—on your own.

Let's begin!

© NCERT not to be republished

Chapter 6

CREATE A SCENE

0537CH06

All of us talk about scenes when we refer to a specific part of a play or a movie. We also say, "what a scene they created!" When something dramatic happens on the road, at school or in any other place. So, what is this **scene**?

A scene is a part of the play that:

- Takes the story forward.
- Happens in a specific place and time.
- Has something interesting or dramatic.

So, as Vidushaka says you will be performing a play this year and you will get to create scenes on your own! On the basis of the activities done in Grades 3 and 4, you have already learnt some parts of it. Here is a list. In case you want to re-do some activities in the first list, your teacher will help you do them based on the textbooks of Grades 3 and 4.

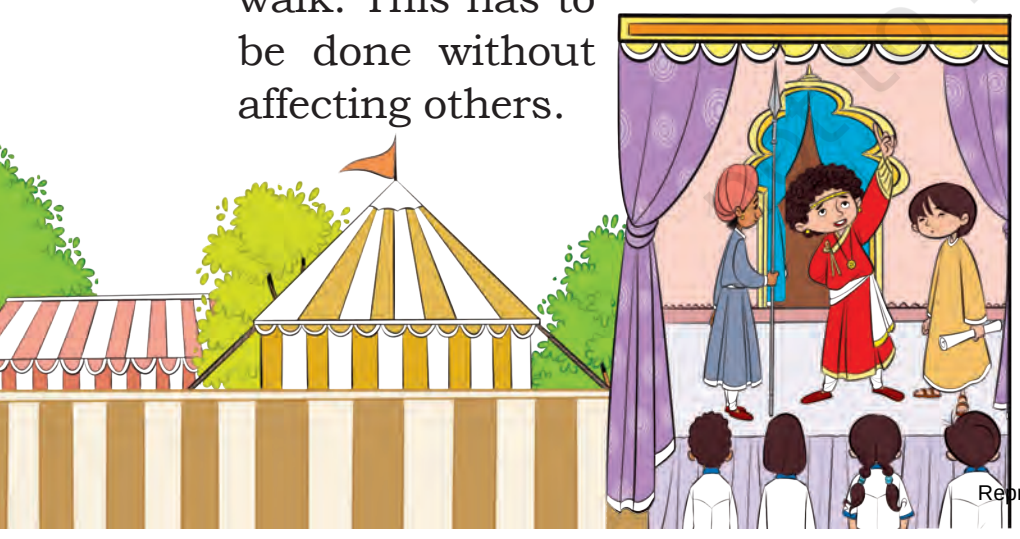
What you have already learnt	What you will learn
Role play	Basic do's and dont's on stage
Building conversation	Establishing place
Visualising a scene—entry and exit	Establishing time
Adding props and actors to the scene	Establishing characters

© NCERT not to be republished

Let us first look at the basic requirements that you must remember when you are on stage. It helps in making your show more presentable to the audience.

Things that you should do on stage

1. **Speak clearly and loudly:** This is so that everyone in the audience, including the ones in the last row, can hear you.
2. **Stay in character:** If you are on stage, you are the character you are playing. This is true even if you are not speaking. Your entry and exit should also be in accordance with your character.
3. **Respect your fellow actors:** Wait for your turn to speak and support others on stage. Be clear about the position you have to stand in and where you have to walk. This has to be done without affecting others.



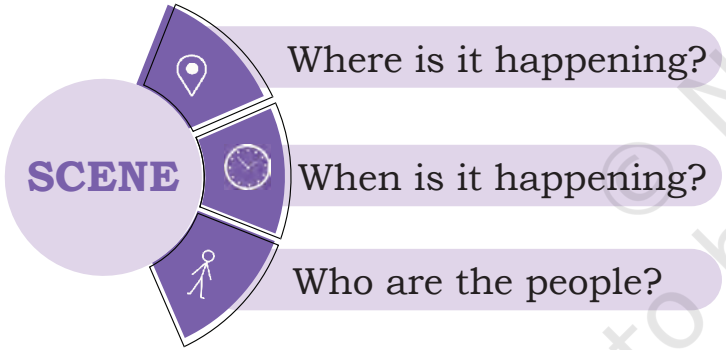
Things that you should not do on stage

1. **Do not turn your back to the audience:** While facing the audience always tilt slightly sideways. If you have to walk to a position that is behind, try to avoid speaking when your back is turned.
2. **Do not talk backstage:** If you are waiting to enter or have just completed your part, sit quietly. Talking or discussing will distract you, the other actors on stage and the audience.
3. **Do not block others:** Be aware of where you are standing. Ensure that all actors are visible to the audience. Also, check if there is someone in front of you, blocking your view of the audience.

© NCERT not to be republished

It is very important that you remember these do's and don'ts every time you are on stage, for any performance that you do in the future. These comprise what is called 'stage etiquette'. These are basic behavioural rules that create a pleasant experience for the actors and the audience. With this in mind, let us now look at how you can build a scene.

The basic requirement of a scene is to communicate the answers of the following questions to the audience:



The audience would have these questions while watching a play. Let us work on how we can answer them, so that the audience can understand the story clearly.

1. Where: Establishing the place

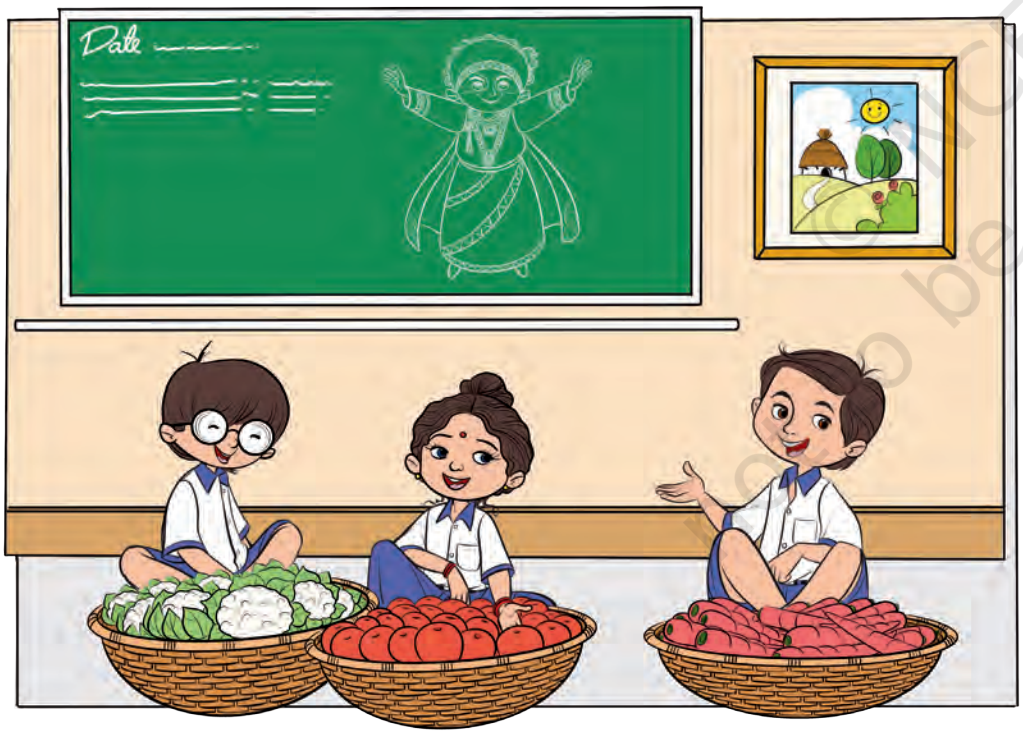
The easiest way is to arrange your set and props in a way that depicts the location.

For example, some chairs and a centre table would represent a house. Tables with files, papers or laptops on them would represent an office, and so on. Costumes also add to it. An office will have formal clothes, while a park will have casual clothes. What will you do if you cannot bring all the props? The actors and their behaviour will have to represent it. Here are some examples to help you understand.

© NCERT not to be republished

A Vegetable Market

You will not be able to bring big carts and shops on the stage. So, the best way is to have actors (your friends) sit with mats and baskets, and call out names and rates of vegetables and fruits. You can also add some more actors who are buying from them and paying money. Depending on your team, you can add more people like ice-cream vendor, balloon seller, etc.



ACTIVITY 6.1 GUESS WHERE

Instructions: Make groups of 6–7 members each. Each group is given a different place. You have to depict that place with acting and the props available in the classroom. Remember 'object improvisation' where you used one object to show different things? Use it here. You can make your school bag into a vegetable sack! Or use pencils to show beans and lady's fingers! The place given to one group is not revealed to others. When one group performs, the others guess the place and discuss how it could have been better.

Basic: Familiar places like railway station, bus stand, park, office, etc., can be acted out.

You can use acting, simple costume and speech to depict the place.

© NCERT not to be republished

Advanced: The same process has to be repeated, but this time you have to do it without speaking! You can use body language, expressions and props.

Unfamiliar places like forest, ocean, etc. can be given to build imagination.

2. When: Establishing time

For the audience to correctly be involved in a scene, details like time period become important. Time is depicted at two levels:

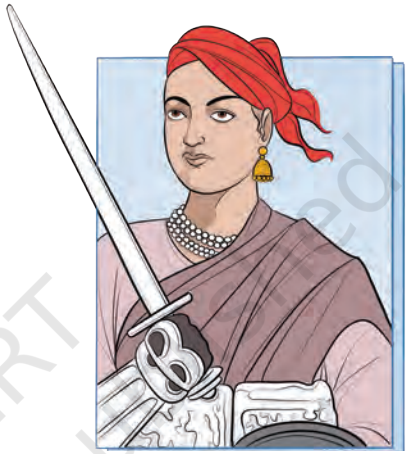
Time period: Historical or present day or futuristic. It is mainly depicted using costumes, props and language.

Time of the day: Morning or evening or night. Depicted through actions and speech.

Let us try an example. Tick the correct option.

If you talk about getting late to school while eating breakfast in a hurry, the time is—morning or evening or night.

If you say you have had a very tiring day and yawn while speaking, the time is morning, evening, or night.



ACTIVITY 6.2 TIME IT RIGHT

You can continue with the same groups that worked together on depicting the place. You will now be given different time options and situations to depict, and the other groups will guess the time you are showing.

© NCERT not to be republished

Reprint 2026-27

REMEMBER

This information should not be conveyed by speaking directly to the audience or announcing, "It is a night scene" or "In the evening…". Instead, it should be a part of the scene itself and the characters reveal it in action or through dialogues.

Ramesh: Hey Radha! Where are you going so early in the morning?

OR

Mother: Raju, it is 9 o'clock at night. Your father has not come yet.

3. Who: Establishing character

Actors on stage are the ones who get maximum attention. So, it is very important to convey the exact character. The basic appearance of a character is shown through costume and props. But it is also important to reveal more about the character, than what costumes can. Look at this character. You can easily say that it is a professional woman who works hard. It is necessary for the story to convey that she is very kind and is always willing to help, despite her busy schedule. How can you show this? This is the actual depiction of a character.

Option 1: Make two other characters talk about her in their conversation.

Example: Her neighbours discussing how she helped their son for his maths examination.

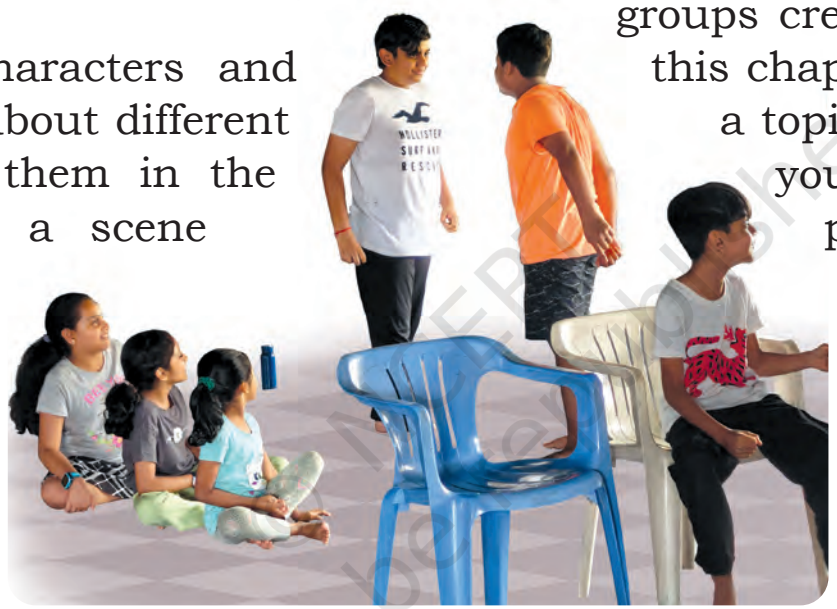
© NCERT not to be republished

Option 2: Show a simple situation of her helping a wounded dog on the road.

Option 3: _____

(You can think of a unique way to depict this character.)

Pick different characters and discuss in groups about different ways of revealing them in the scene. Remember, a scene will have multiple characters. One could be short tempered, another could be very funny, and so on.



ACTIVITY 6.3 THE ACTUAL SCENE!

Now, let us put together everything you have learnt to get a complete scene. You can continue to work in the same groups created in the beginning of this chapter. Each team picks up a topic (could be suggested by your teacher), plans and practises, and presents it to the other groups. Make sure you have included the basic stage etiquette, establishing place, time and character in your scene.

- Which scene was the most convincing in all the four areas?
- In the parts that you were not able to depict convincingly, what was difficult?
- Can the others in the class suggest solutions on how it can be done better?

© NCERT not to be republished

Reprint 2026-27

Assessment

CHAPTER 6 – CREATE A SCENE				
Competencies C–1.1: Expresses enthusiasm to depict a variety of objects, people, situations, and experiences in drama activities. C–1.2: Discusses own thoughts and responses while working collaboratively in the Dramatic Arts.				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Able to depict place, time and character in a scene.		
	1.2	Shares feedback on others' presentations.		
	1.2	Trying activities without inhibition.		
	1.1, 1.2	Alertness and attention to detail.		
	1.2	Overall participation in class.		

Teacher's observations: _____

_____

Other comments: _____

_____

© NCERT not to be republished

Chapter 7

STITCH IT FOR A STORY

You must have heard the words ‘stitch’, ‘stitching’ and ‘sewing’ many times in reference to your clothes or uniform. What does it mean?

According to Collins Dictionary, stitching refers to the act of joining or attaching things, especially fabric, using stitches, which are loops or turns of thread. It can be done by hand or with a machine and is used for sewing, mending and decoration.

My grandmother taught me how to stitch clothes. But I was more excited to do a different kind of stitching. I liked stitching scenes to make a story!

Just like the needle connects different points, a story too, has different situations that are connected. Like a tailor who stitches different pieces of cloth together, you will be connecting different situations together to make a story.

Let us start by connecting the situations you created in the previous chapter, as you worked in groups. As an example, we start with the vegetable market. Suppose we want to connect the office and home scenes to it. It cannot be enacted one after another without any connecting point. How do we bring that unity?

© NCERT not to be republished

Look at these three pictures. Though they seem completely unconnected, you can connect them with some Creativity. This is creative stitching! First, let us change the order of these situations to help in bringing meaning.

Now, the story could be:

Raju was getting ready to go to school. Just as he was eating breakfast, he remembered that he had to take four different vegetables to school for a project on health and nutrition. However, when he looked at the clock, he realised that now he would be late for school. If he had gone to the market, he would have missed the project that he had planned and practised with his friends. So, somehow he ate fast and ran to the market. But to his disappointment he could find only two out of the four vegetables. Left with no choice, he went to the school with only two vegetables. But Raju's mother came to his rescue. She called the school teacher to check if Raju had everything for the project. Realising that he needs two more vegetables, she immediately placed an online order for the vegetables to be delivered directly to the school. They were thankfully delivered just in time and Raju completed the project with flying colours!

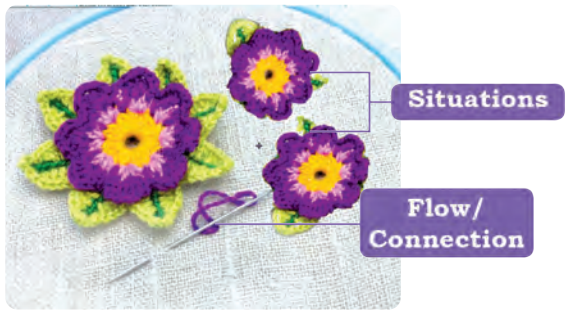
© NCERT not to be republished

If you noticed, we added a few things between the main situations to bring a 'flow' to the story. The flow refers to the continuity of situations, so they don't seem like unconnected pieces.

The pictures in the orange boxes are the new parts added to maintain the flow of the story, though the main situations remain the same.

Now you can try connecting more such situations by adding your own ideas to maintain the flow of the story. Now, you have learnt my kind of stitching—stitching stories! It is called a storyboard. Storyboards are used by professionals and film makers.

Embroidery Storyboard: Think of each flower on the cloth as a separate situation. The thread connects one flower to another to maintain the 'flow'. That is how numerous pictures are connected in a storyboard.



The visual arts activity (3.5) on storyboarding will also help you with this.

© NCERT not to be republished

ACTIVITY 7.1

Story Through Drawing

You can continue working in the same groups. Each group comes up with imaginary situations. They are then combined together like the example given previously, to present a simple story, with proper flow between situations.

Basic: Each group narrates the situations. The full story, with all connections can also be a narration. Simple drawings to make a storyboard can be tried. Once you feel the story is interesting, you can assign roles and enact it. Remember the 'role-play' in Grades 3 and 4?

Note to Teacher: Even if the children are just narrating the story, encourage them to enact it with emotion, action and expression, instead of simply reading-out. Making a storyboard will help in visualising the scene.

© NCERT not to be republished

Advanced: A bowl of chits is given for all kinds of situations. It could be from history, everyday life, an imaginary situation or even from the stories read before. Each group picks up a chit. No matter how random it is, they work towards connecting them.

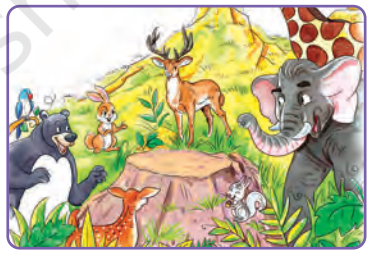
Extended Activity: Storyboard from your Grade 4 English textbook *Santoor*

Chapter 1

+

Chapter 2

+



Chapter 5

- Do you think storyboards are like comics? How are they different?
- What was the most challenging aspect of this exercise?
- What lessons from the Visual Arts section you studied in Grades 3 and 4 were useful when you had to make storyboards?

My Story: _____

_____

_____

_____

_____

_____

© NCERT not to be republished

Assessment

CHAPTER 7 – STITCH IT FOR A STORY				
Competencies C–2.1: Creates and performs drama in the classroom based on everyday events, by combining various characters, roles, situations, spaces, and basic props. C–2.2: Compares and contrasts themes and elements of drama, and related artistic expressions created in the classroom.				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Combines two situations by creatively adding story elements.		
	2.1, 2.2	Understands 'flow' of the story and compares it with friends' stories.		
	2.2	Understands the concept of storyboard.		
	2.1	Creatively changes order of situations to get a new story.		
	2.2	Works on building the scene 'together' and not just one's ideas.		
		Overall participation in class.		

Teacher's observations: _____

_____

Other comments: _____

_____

© NCERT not to be republished

Chapter 8

TIME, TEAM, TECHNIQUE

Now, we start work on preparing for your performance. So far, you have performed in class based on different lessons, concepts and shared feedback. Now, in order to perform for a bigger audience, by putting together everything you have learnt, requires proper planning and process.

0537CH08

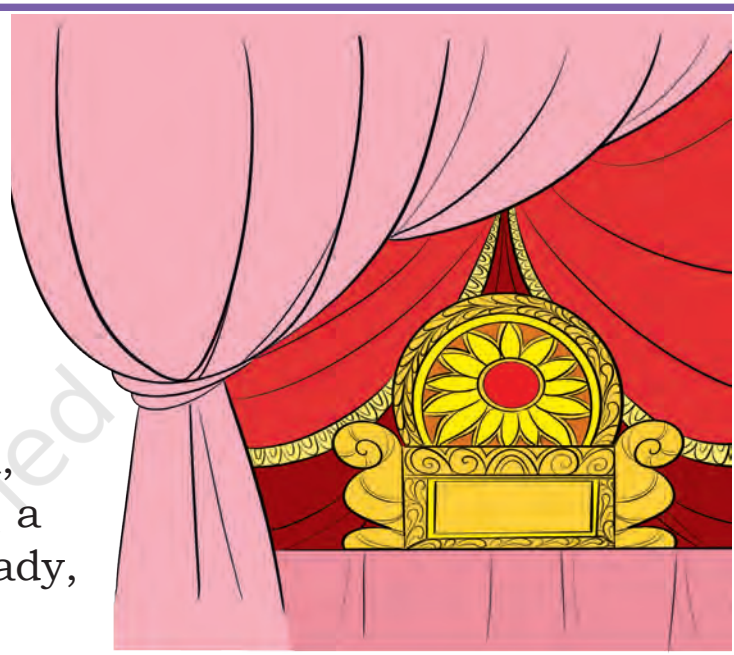
Step 1: Storyboard and Script

After trying many options of combining situations to make a story, you now have to decide on one story that you can enact at the end of this year. Discuss in class and decide on a story that:

- Seems interesting to everyone in class. If you don't think it is enjoyable, you cannot expect your audience to enjoy.
- Should be short and simple.The duration of the play could be 5–8 minutes. Props and costumes should be easy to handle.
- Make it a creative process. Try including a song you learnt in music class or have a dance that suits the story to handle.
- Involves everyone. Some can act, some can work on the story or with the props.

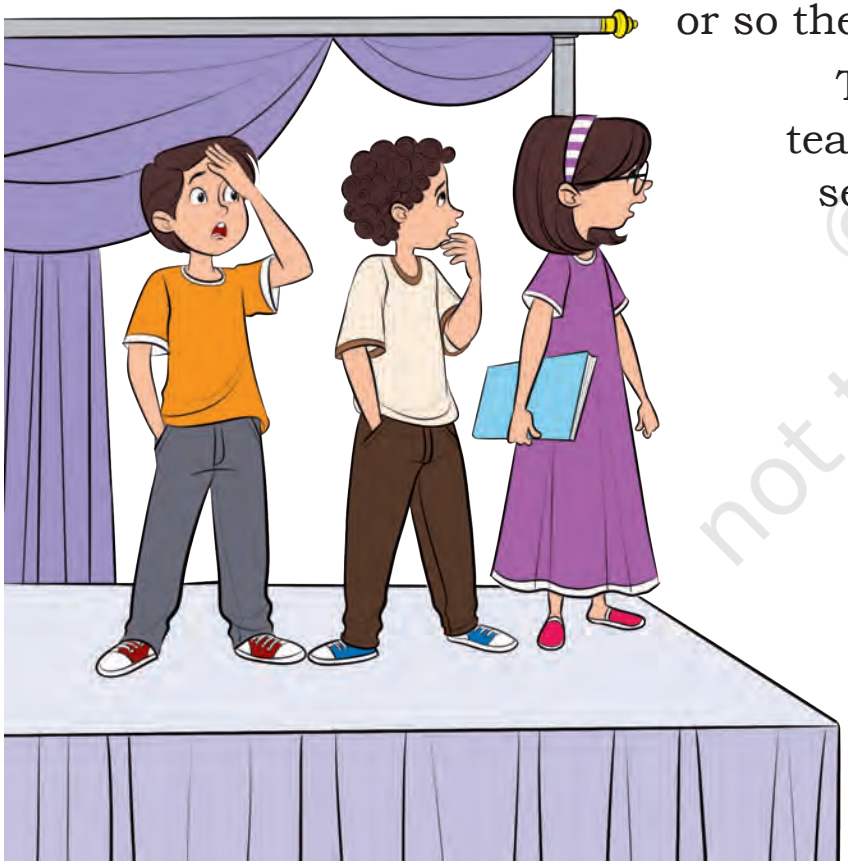
A few years back, an interesting incident happened in a school. Let me tell you the story. Later, you may tell me what you learnt from it.

© NCERT not to be republished



Once, in Class 5B, a group of students decided to put up a grand play called *The Jungle Adventure*. It had everything—talking trees, dancing monkeys and a detective squirrel. They were all very excited. So excited that everyone wanted a role on stage.

"I'll be the lion!", said Aditya. "I'll be the river!", shouted Meera, practising her watery dance. "I'll be the narrator and also the parrot, and maybe the waterfall!", added Nisha, clearly trying to break some kind of world record. After a week of fun rehearsals, they were ready, or so they thought.



Three days before the big show, their teacher asked, "Who's doing the lights, music and setting up the stage? What about your costumes?".

There was a sudden silence.

They had forgotten all about backstage work!

"Who will play the music when the squirrel finds the treasure?"

"How can we change the jungle tree without anyone behind the curtain?", someone whispered.

© NCERT not to be republished

They looked at each other. Everyone had an acting role. No one wanted to give it up.

After a long discussion and argument, they decided to ask Class 5A for help.

At first, 5A teased them a bit, "Oh! the 'famous actors' forgot they needed a team?". But they agreed to help.

They learnt all the requirements and their timing. They became the real heroes of the show—pulling curtains, playing jungle sounds, managing props and even fixing the monkey tail that kept falling off. On show day, *The Jungle Adventure* was a hit! The crowd clapped, laughed, and cheered. But this time, everyone clapped for the backstage crew too.

From that day on, the actors of Class 5B never forgot:

"A play on stage shines only because of the stars behind the curtain."

So what do we learn? Planning in all areas of work is important.

© NCERT not to be republished

Step 2: Planning

Let us first list all the tasks that need to be done to present a play.

1. 2. 3. 4.

5. 6. 7. 8.

Compare your list with others' lists and see if you missed anything. On the basis of the kind of work in each area, divide responsibilities among your friends. The number of students in each team is based on the amount of work. For example, if there are many props required for each scene, more members will be needed in that team, you can have four or five members. If you have very simple and basic make-up that the actors can do at home, you can just have one or two members for help, and so on.

© NCERT not to be republished

Here is a list for your reference:

S.No.	Team	Names	
1.	Story and script	1. 2. 3.	
2.	Stage set	1. 2. 3.	
3.	Props	1. 2. 3.	
4.	Make-up	1.	
5.	Costume	1.	
6.	Music and sound effects		
7.	Acting and dance		

© NCERT not to be republished

Step 3: Timeline

This is an important part of the planning. Giving the right amount of time for planning and preparation will ensure a successful show. What happens if you get the timelines wrong?

Show date is too close: No time for rehearsals, not enough time to get costumes and props, actors are unprepared and forget their lines.

Show date is too far off: Team loses interest and enthusiasm, too many rehearsals make it boring, other things may come in between, like an actor has to travel out of town, someone falls ill, a new event in school draws all students to practice for that, etc. So, carefully plan timelines not just for the show, but for every step.

The above timeline is just an example to give you an idea of how you can plan. The number of days can vary depending on your schedules and story. But always remember to have your show at least 15–20 days from when you start planning. If the show date is already decided by your school or teacher, you have to start working on it 20 days before it.

© NCERT not to be republished

Step 4: Rehearsals

This part of the process takes maximum time and needs the most hard work to be done by the team. Rehearsals also need to follow a certain order:

- **Script reading:** Full team sits together, everyone takes turns to read a few lines. Repeat it many times.
- **Casting:** Assigning roles to actors.
- **Scene blocking:** Positions and movements for every scene.
- **Practise with dialogue and movement:** Scene by scene.
- **Full play:** Run-through from the beginning to the end.

It would be helpful if there is a separate timeline planned for these steps to ensure they are completed on time.

The Tech Team

This includes the set props, costume, make-up, music, and other backstage teams. When the acting team is rehearsing the lines and scenes, each of these teams are equally busy in getting their work done.

Set props: Make the required things with cardboard or borrow from others. Remember 'object improvisation' from Grades 3 and 4. Use your skills in improvising.

Costume: Plan the best possible costumes with available resources. You can only borrow or make things, like a crown, with cardboard. Plan in a way that requires no buying or renting.

© NCERT not to be republished

Reprint 2026-27

Music: From what you have learnt in the last two years, see how you can create sound effects or even sing songs when required.

Note to Teacher: Some support and facilitation by the teacher will be required at the casting and scene blocking stages. Try encouraging the children to manage it on their own as much as possible. Intervention is recommended only when it is of utmost necessity.

Step 5: Get-set-SHOW!

Nervous? As the day of the show gets closer, everyone is getting more and more excited, and may be nervous too. It is absolutely fine. In fact, even the professional actors who have been performing for many years, still get nervous before getting on stage. Psychology says, that this nervousness sometimes helps actors perform better. So, all you have to do is continue to work hard and make sure you know your lines and movements very well.

© NCERT not to be republished

Tips to beat nervousness and stay confident for the show.

1. Rehearsals

The strongest weapon to fight nervousness is practice, and more practice. The more you are familiar with every detail of the play, the better it is. Practise whenever you find time. Sometimes with the team and sometimes on your own. This also includes the **final run-through**. This is a complete run of the show exactly like final show. Starting from the announcement, all aspects are included like props, costumes, sound effects, music, dance, and everything in the play. It is a **trial show**. This will give you an opportunity to understand what could go wrong and where you need to correct yourself as a team. You can ask a couple of your teachers to watch it, and give feedback and suggestions, before your performance in front of the actual audience.

2. Use the arts!

All art forms help in stress relief. You can pick what works for you to calm yourself down. You have been learning music, dance, theatre and visual arts. Each one supports the other to benefit you. It has many positive qualities, like relaxation, reducing stress and tension, motivating and refreshing the mind, generating creative ideas, helping you focus, and a lot more. Let us see how we can make use of it to benefit this situation.

© NCERT not to be republished

Music: Humming a happy tune or singing a funny song can calm you.

Theatre: Close your eyes and visualise your scenes with all details, you will feel more confident.

Dance: Jump, shake your hands and dance a few steps. It helps release nervousness.

Visual Arts: Make sketches of your actions and scenes. You can use different colours to paint whatever comes to your mind.

These not only help you relax and refresh, but also help your mind to focus better. And that means, a great show.

© NCERT not to be republished

3. Team connection

Sit in a circle, holding hands. Take slow, deep breaths. Breathe in through your nose and out through your mouth. Imagine you are a calm turtle. This helps your heart slow down and your mind to feel still. Repeat it two to three times. When you are feeling calm and focused, recite a prayer together.

This is a suggested prayer that talks about the well-being and success of working together. It is a *shloka* from the *Upanishads*.

ॐ सह नाववतु । सह नौ भुनक्तु ।
सह वीर्यं करवावहै । तेजस्वि नावधीतमस्तु मा विद्विषावहै ।
ॐ शान्तिः शान्तिः शान्तिः ॥

Om Saha Naav[au]-Avatu | Saha Nau Bhunaktu |
Saha Viiryam Karavaavahai |Tejasvi Naav[au]-Adhiitam-Astu Maa Vidvishaavahai |
Om Shaantih Shaantih Shaantih ||

Meaning

1: Together may we move and progress
2: Together may we relish and enjoy
3: Together may we perform with vigour (concentration and energy)
4: May the work done by us be filled with the brilliance leading to knowledge); May it not give rise to hostility
5: Om Peace, Peace, Peace

This would create a positive team energy. Remember, your friends are with you. You are all doing this together and everyone wants it to be a success. Trust your team.

© NCERT not to be republished

4. Things to avoid before a show

Do not eat a heavy meal

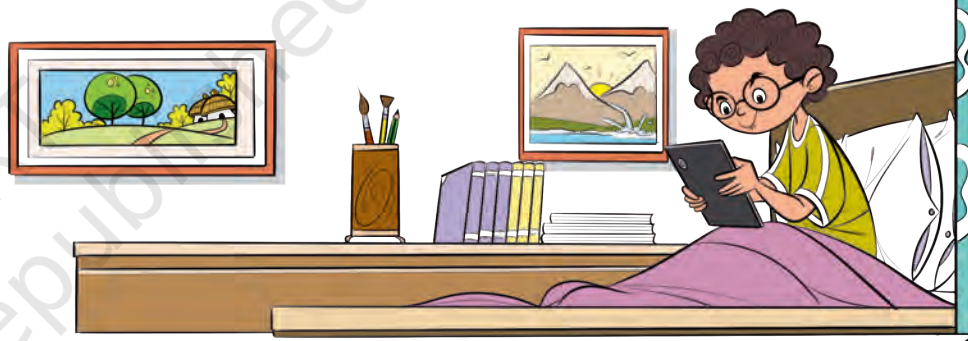
Too much food can mean an uncomfortable tummy. You could also feel heavy and sleepy. Eating junk food or drinking soda can also cause discomfort during the show. Eat light and healthy snacks instead.

Don't be late

Rushing makes you more nervous. Arrive early, make sure all your things are in order and give yourself enough time to focus.

No videos or games

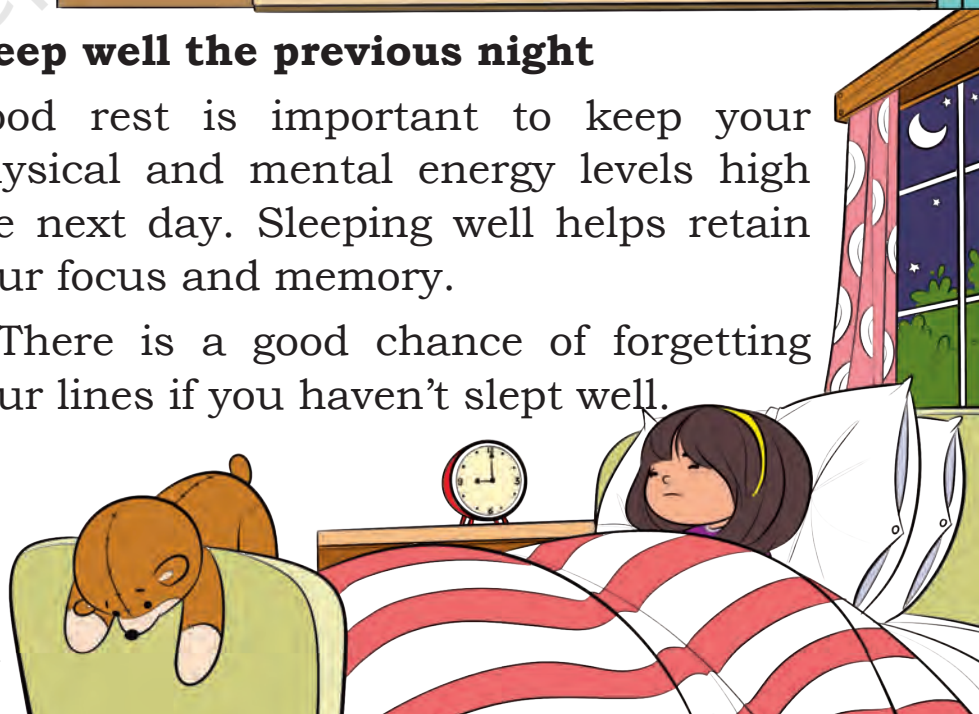
Screens can distract you or make you feel tired. Anything that takes your focus away is not good and you will have to deal with it throughout the show.



Sleep well the previous night

Good rest is important to keep your physical and mental energy levels high the next day. Sleeping well helps retain your focus and memory.

There is a good chance of forgetting your lines if you haven't slept well.



© NCERT not to be republished

If you have put in effort with all honesty, it will reflect in the final outcome. With all the preparation and hard work, the show will be a success. Around 1000 years back, Somadeva in his book of folk stories—*Katha Saritsagara* said:

अप्राप्यं नाम नेहास्ति धीरस्य व्यवसायिनः।

Apraapyam Naama Nehaasti Dhiirasya Vyavasaayinah

"There is nothing that cannot be attained by the one who works hard and has courage."

- Which step was the most enjoyable? And which one was the most difficult?
- Did you and your friends stick to the plan that you made?
- What were the changes you had to make that were not in the original plan and why?
- Are both backstage work and onstage acting similar? Which one requires more hard work and effort?

© NCERT not to be republished

Reprint 2026-27

Assessment

CHAPTER 8 – TIME, TEAM AND TECHNIQUE				
Competencies C–3.1: Makes choices while working with materials, tools and techniques used in the Dramatic Arts. C–3.2: Practises steps of planning, executing, and presenting while creating drama individually, and collaboratively.				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	3.1	Explores possibilities to include music and dance in the story.		
	3.1	Displays clarity of thought in planning and timelines.		
	3.2	Gives importance to backstage elements.		
	3.1, 3.2	Discusses with team to arrive at an agreement for planning steps.		
	3.2	Works on planning rehearsals with separate cast and tech team.		
	3.2	Spontaneously uses props, sound, etc., to make the scene realistic.		
		Overall participation in class.		

Teacher's observations: _____

_____

Other comments: _____

_____

© NCERT not to be republished

Chapter 9

VIEW AND REVIEW

0537CH09

As theatre artists, you may be interested in any area of work—script writing, costume designing, acting, and so on. No matter what you do, it is very important to watch plays and other live performances. Since you can now plan and perform on your own, you will have a lot to learn by watching others perform.

You can not only learn about how they have planned their technical aspects of set props, make-up, costume, music and acting, but also about different cultures, traditions, historical heroes, and a lot more!

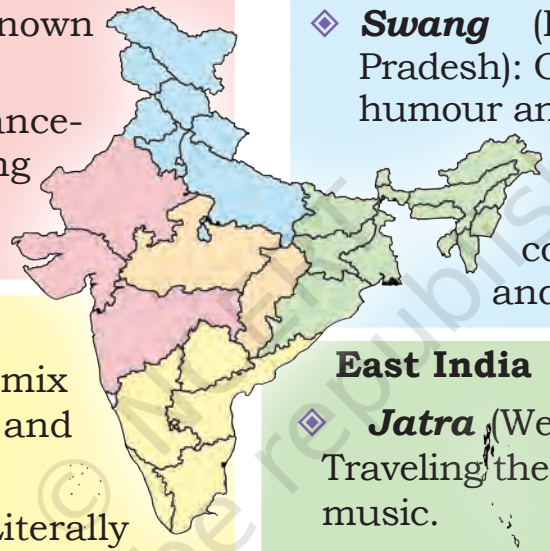
Here is a list of some folk theatre traditions across our country. Do not miss watching some of these, when they are performed in your town or city.

© NCERT not to be republished

Vacation with Vidushka!

West India

- ***Bhavai*** (Gujarat): Dramatic shows done in open-air spaces, reflects social issues.
- ***Tamasha*** (Maharashtra): Combines singing, dancing and humor. Known for Lavani.
- ***Garba Theatre*** (Gujarat): Dance-based performances during Navratri, sometimes has dramatised stories.



North India

- ***Nautanki*** (Uttar Pradesh): A mix of storytelling, music and dance, performed on temporary stages.
- ***Swang*** (Haryana and Western Uttar Pradesh): On the basis of mimicry, dialogue, humour and singing it is performed.
- ***Bhand Pather*** (Kashmir): Plays performed by the Bhand community, using dance, drama and mime.

South India

- ***Yakshagana*** (Karnataka): A mix of classical music, dialogue and dance, based on epics.
- ***Therukoothu*** (Tamil Nadu): Literally 'street play', it uses storytelling and dance.
- ***Koodiyattam*** (Kerala): Ancient Sanskrit theatre form, performed traditionally in temples, with stylised acting.

East India

- ***Jatra*** (West Bengal, Odisha and Assam): Traveling theatre with dramatic plots and live music.
- ***Ankia Naat*** (Assam): Devotional one-act plays featuring dance and music.
- ***Chhau*** (Odisha, Jharkhand and West Bengal): Semi-classical with martial arts and stories.

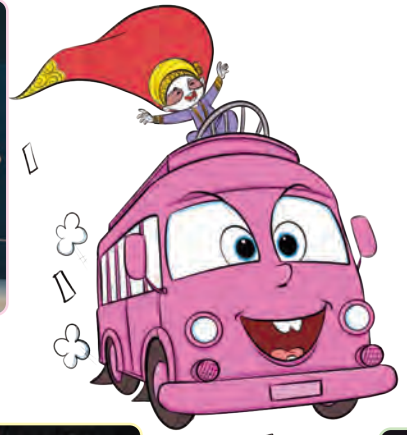
Central India

- ***Nacha*** (Chhattisgarh): Focuses on dance and comic storytelling.
- ***Maach*** (Madhya Pradesh): Musical theatre performed in festivals, with historical and religious themes.

© NCERT not to be republished

Bhavai

Garba



Bhand Pather

Nautanki

Kutiyattam

Yakshagana

Ankia Naat

Purulia Chhau

ACTIVITY 9.1 MAP THE DRAMA

Vidushaka is on an all-India tour. Let us travel along and learn all the theatre forms in India.

Match the name of the theatre form with its state and write it on the map. Hint: follow the colour code. Add more names of theatre forms that you know, from your state.

Maach

© NCERT not to be republished

What do you do when you watch a performance? What are the thoughts you have in your mind? Are they mostly about the story and characters or do you also think about how they must have practised and prepared for it?

As students of theatre, you not only perform, but also become better audience for other performances.

Here are some pointers on how to review and share feedback—

Watch carefully: Be fully present during the show. Try not to be distracted. Observe all details on-stage. From small props to costumes, music and acting.

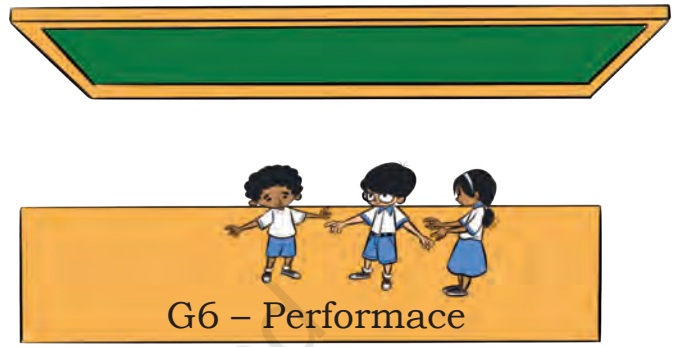
Understand the story and plot: If you do not understand the story, the other aspects will not carry any meaning. You will also need to write a short summary.

Notice the audience reactions: Are the others who are watching with you, reacting to the play? Laughing when there is humour, clapping when there was a good performance or completely bored during the show.

Make notes: Write what you noticed in a few words. You can elaborate on that after the show. If you do not write it down immediately, you may forget or miss it later. So, always remember to carry a note pad and a pencil.

© NCERT not to be republished

Your opinion: Every performance has positive and negative points. Share honestly, what you feel about the performance. Each of you might have different opinions and it is fine. But be careful about how you present them. Positive points can be shared with appreciation and negative points have to be shared in a way that does not hurt the performer, but motivates them to do better next time. This interesting game will help you refine your reviewing skills.



ACTIVITY 9.2

Critics' Corners

Form small groups of three to five members. (If the class has 30 students, you will have about 6 groups). Each group prepares a three minute presentation based on a simple situation of their choice. For example, group 1 presents a funny incident with a shopkeeper, group 2 could have a situation of a water problem in the neighbourhood, and so on.

© NCERT not to be republished

Each group takes turns to perform in front of the others. When one group performs, the other five groups sit in groups in five different places marked with specific names.

Each group focuses only on the assigned area and makes notes on it. When the performing team completes, they sit in G–1 and the other groups shift to the next group. Each group also shares their reviews with the performing team.

The outcome of this activity:

- Each group gets to focus on different areas and work on the review.
- Each group understands how their performance impacted the audience.
- Sharing provides an understanding of how to present appreciation and positively present the critical aspects.

Advanced

Do the same exercise for the live performance you watched. Though you don't have the performance in front of you, you can make the same categories, and write your thoughts and opinions based on the notes you made during the show.

Do You Know?

The circle time activity you have been doing for all activities, is a form of review exercise. You all have been working on it all along and now you can make use of it.

© NCERT not to be republished

Compare and Learn

Comparison is usually done between two similar things. We can compare Shimla apples with Kashmiri apples. But we cannot compare apples with oranges!

As you all have experienced performing a play by yourself and also watched a performance by another team, don't you think these two shows can be compared? Let us first see, how similar or different both were.

You can then write a note about what you felt and what you learnt—

Similarities	Differences
(For example) Lot of humour	Story (based on *Puranas*; present day)
(For example) Dance	Number of actors (They – 5; We – 12)

© NCERT not to be republished

Reprint 2026-27

Assessment

CHAPTER 9 – VIEW AND REVIEW				
Competencies C–4.1: Recognises elements of Drama and movement in nature and describes their artistic qualities. C–4.2: Demonstrates curiosity towards local art forms and culture.				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
4	4.1	Relates one's role as an audience who can identify various elements.		
	4.1	Provides feedback on others' acts, based on content and technique.		
	4.2	Recognises familiar folk forms of one's state.		
	4.2	Shows curiosity in knowing other art forms.		
	4.2	Lists similarities and differences between their play and the play watched.		
		Overall participation in class.		

Teacher's observations: _____

_____

Other comments: _____

_____

© NCERT not to be republished

Summative Assessment

	Activity for assessment (example)	Criteria for assessment
Individual	Child is asked to narrate three situations. Connect it to form a sensible story. Narrate it with actions and expressions.	Confidence, creativity Spontaneity Communication (verbal and action)
Group	A situation is given where a play is to be performed in four weeks. The group chalks out a clear step-by-step plan from storyboard to final show.	Organising Clarity of thought Collaboration

Ayyo, children!
We have already reached the end of another year!
When you began three years back, you were shy and curious, thinking theatre was just funny costumes and loud voices. But now, you can express, move, speak and listen like true performers. You've made mistakes, but had fun, that's what matters. Whether you become chefs, doctors or even a Vidushaka like me (very prestigious job, mind you!), remember—the world is your stage, your heart is your script.
Take a bow, little stars.
The curtain falls… but your show begins!
Let us continue in our theatrical journey everyday.
Shubham Bhuyat.

© NCERT not to be republished

MUSIC

Dear Music Teacher,

As we continue on this journey of music education, we have an opportunity to help our students love music, art and learn to express themselves freely. Every child is inherently creative and as educators, it is our role to make the classroom a safe space for every child, where they can learn and explore without fear or judgement. This book can be a guide for you.

Here are some guidelines that can help you prepare for a wonderful classroom experience:

- Start the class with a smile, a warm greeting and a warm-up exercise to help children ease into learning.
- Always use a *tambura* (instrument, electronic or app), a harmonium or a keyboard to help children match the pitch while singing.
- This book includes a variety of songs in many different languages. You are free to choose a similar song in a language from your region as a substitute, ensuring that the learning objective from the activity is met.
- Wherever possible, ensure there is enough space for students to move around during activities.
- Encourage students' effort as much as possible. In addition, encourage all children to participate in the activities.
- Wherever possible, encourage them to experience live music of different styles.
- Try to organise a field trip to a live music performance in the school.
- Look at other resources available in your city or town to help students experience music and the arts.
- If there are talented or gifted students in the class, find ways to showcase their abilities during some class and school events.

As this is the final year of the Preparatory Stage, try to reinforce concepts from earlier years whenever possible, to ensure that the Competencies and Curricular Goals for this stage are met.

There are guidelines for Formative Assessments at the end of each chapter, which should be conducted in a relaxed and engaged manner, and mainly through observation in the classroom. The suggestions for Summative Assessments are provided at the end of the music section and the competencies for this stage are given below. The aim of assessments is mainly to see whether children are able to reach the competencies laid out or whether more support is needed. Give children qualitative feedback to help them develop further.

© NCERT not to be republished

Reprint 2026-27

Activities marked with a star symbol can be facilitated by any teacher, even in a school with limited resources.

Competencies for the Preparatory Stage:

C–1.1 Expresses enthusiasm to practise and perform music that is familiar to them.

C–1.2 Discusses own thoughts and responses while working collaboratively in music.

C–2.1 Practises and performs songs and rhythms in a variety of musical arrangements (arrangement of vocal, instrumental, solo, duet, ensemble or group).

C–2.2 Compares and contrasts musical elements (*Laya, Taala, Sur, Bhaava)*, lyrics and expressions in a variety of musical styles introduced in the classroom.

C–3.1 Makes choices while working with voices, instruments and arrangements used in music.

C–3.2 Contributes ideas while selecting music for performance and participates in rehearsals.

C–4.1 Recognises musical elements in nature and describes their artistic qualities.

C–4.2 Demonstrates curiosity towards local art forms and culture.

© NCERT not to be republished

Chapter 10

SING AND PLAY

0537CH10

Welcome back, students!
As we continue on our musical journey, let's start by singing a song together. You can choose a song you already know or try the one given here.

Prayer song: Itni Shakti Hame Dena Daata
Language: Hindi

Itni shakti hame dena daata
Man ka vishwas kamzor ho na
Hum chale nek raste pe hamse
Bhool kar bhi koi bhool ho na

Door agyaan ke ho andhere
Tu hamein gyan ki roshni de
Har buraai se bach ke rahen hum
Jitni bhi de bhali zindagi de
Bair ho na kisi ka kisi se
Bhawana man mein badle ki ho na

Hum na sochen hamen kya mila hai
Hum yeh sochen kiya kya hai arpan
Phool khushiyon ke baate sabhi ko
Sabka jeevan hi ban jaaye madhuban
apni karuna ka jal tu baha ke
Kar de paavan har ek man ka kona

Song Summary: This is a prayer song in Hindi that asks God to give us strength so that our faith never wavers and we walk the path of goodness.

© NCERT not to be republished

ACTIVITY 10.1 GROUP SINGING

Here are some things to focus on when singing in a group:

1. Everyone should start and stop at the same time.
2. Everyone should sing in the same pitch, tempo, and volume.

Before singing, one person, like your teacher, can indicate the starting note and count the beats to tell everyone when to start.

After you sing, think about whether the voices blended together.

If they didn't sound the way you want, try again. Music, like most things, improves with practice.

ACTIVITY 10.2 SINGING IN SECTIONS

Now that you've sung as an entire class together, let's try working in smaller groups.

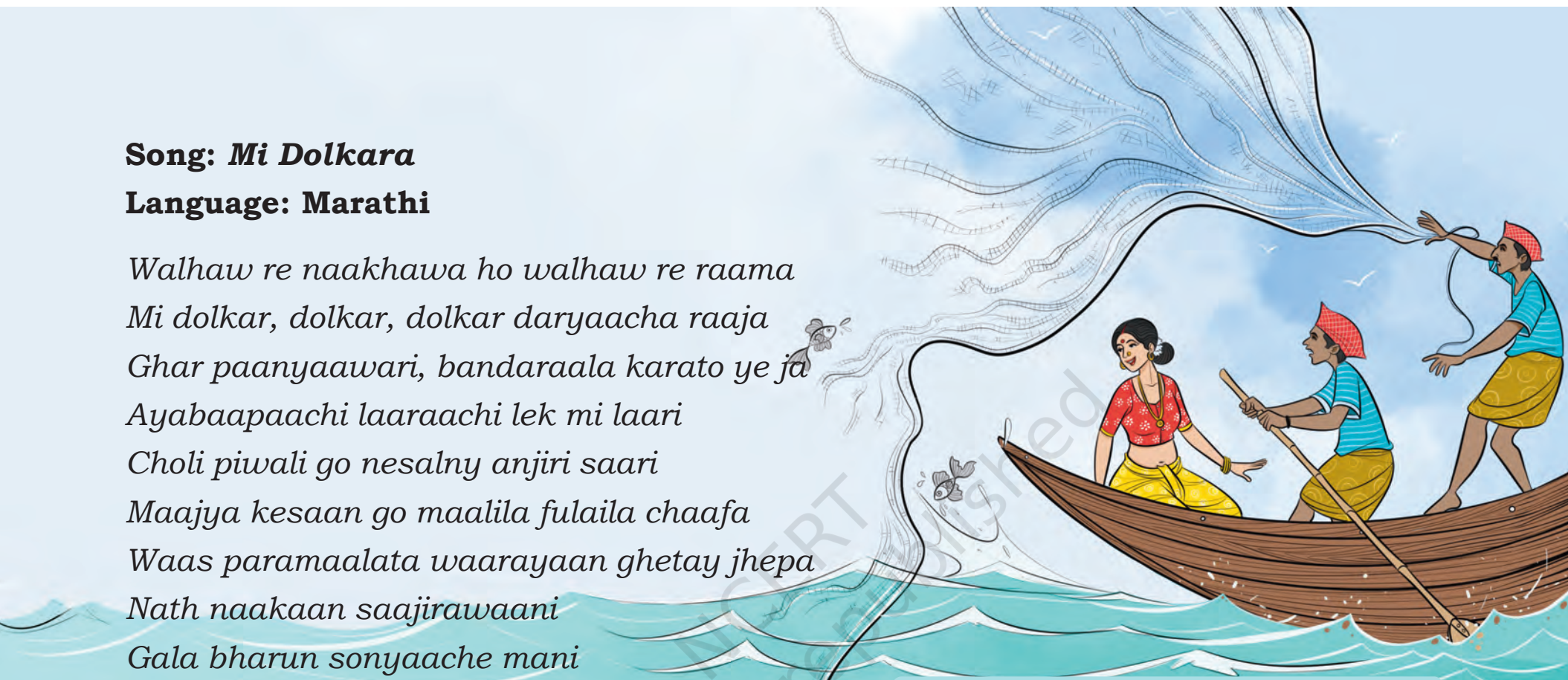
- Sing a song with one or two partners as a duet or a trio. Keep in mind the earlier principles of group singing. How is this different from singing alone or in a big group? Which is easier and which is harder?
- Choose a song that has three or four sections and divide the class into three or four groups. Each group can work separately on your section of the song. Once you are ready, put the groups together and sing the entire song.

© NCERT not to be republished

Song: *Mi Dolkara*

Language: Marathi

Walhaw re naakhawa ho walhaw re raama
Mi dolkar, dolkar, dolkar daryaacha raaja
Ghar paanyaawari, bandaraala karato ye ja
Ayabaapaachi laaraachi lek mi laari
Choli piwali go nesalny anjiri saari
Maajya kesaan go maalila fulaila chaafa
Waas paramaalata waarayaan ghetay jhepa
Nath naakaan saajirawaani
Gala bharun sonyaache mani
Koliwaarayaachi mi go raani
Raat punawela naachun karatay mauja
Mi dolkar, dolkar, dolkar daryaacha raaja
Walhaw re naakhawa ho walhaw re raama



Note to Teacher: There are folk songs related to fishing and other traditional occupations in every region. You can choose a song related to traditional occupations from your own region.

Song Summary: This is a lively and energetic Marathi folk song that celebrates the spirit of the sea and the fisherfolk. The lyrics describe the fisherfolk as the 'Kings of the Sea', expressing pride, freedom and a deep connection to the ocean.

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 10.3 Clap Along

This is an activity that can be done by two individuals or two groups. While one person or one group sings the song, the other claps to keep the time of the song.

ACTIVITY 10.4 Sing with Accompaniment

Choose a song you know well. Would you like to sing, solo, duet, or in a group? Sing with either live accompaniment on an instrument (if someone can accompany you) or with a karaoke track. While singing with the accompaniment, make sure you stay in the same time and pitch. Try to balance the volume of the voice(s) with the accompaniment.

ACTIVITY 10.5 Cup Song

A cup song is a fun activity where you tap out the rhythm of a song using clapping of hands and the tapping and rotating of cups. Watch a video of a cup song online and learn the rhythmic pattern. Practice until you can do it fluently. It may take a few classes to be able to do the cup song fluently. Once you are confident, practice it with the video.

You can try the rhythmic pattern of the cup song with any song in eight beats and it will fit. Pick a song of your choice and try.

© NCERT not to be republished

Beatboxing or Vocal Percussion

Making the sounds of drums with your mouth is called beatboxing.

ACTIVITY 10.6
Beatboxing Exercises

- Try saying: "Boots 'n Cats 'n" repeatedly in rhythm.
- After you are comfortable, try to emphasise the consonant sounds (B, T, C, T) and minimise the vowel sounds. It will sound like "Buh Tt Cc Tt".

The 'Buh' is a low sound that imitates a drum in the lower register. The 'Cc' and 'Tt' sounds imitate higher pitched drums.

- See where you can add your beatboxing pattern as a layer in a song.

A Cappella or Voicing Instruments

A cappella is a style where all the vocal and instrumental parts are sung by voices.

ACTIVITY 10.7
Experimenting with A cappella

Find and listen to an a cappella song online. See if you can make a song you know well, into an a cappella by mimicking the different parts.

- First listen to your chosen song carefully to see how many different parts you can hear.
- Then see how to divide the parts amongst yourselves.
- Try all the parts separately.
- Put them together. It usually helps if someone keeps time and gives the starting pitch.
- Don't be discouraged if you can't do it on the first try; it can be complex.

© NCERT not to be republished

Reprint 2026-27

Assessment

CHAPTER 10 – SING AND PLAY			
CG	**Learning Outcomes**	**Teacher**	**Self**
1.1	Is able to sing a song fluently in pitch and rhythm.		
1.2	Can sing in a group with live music or karaoke.		
1.1	Performs simple rhythms in a steady tempo.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 11

MUSIC AROUND ME

0537CH11

You've explored music and sound in class and you've learnt many songs. Now, let's think about how music is a part of your everyday life.

ACTIVITY 11.1a

Music Around Me Chart

Make a chart of your daily activity. Mark all the places and times you encounter music and different sounds.

An example is given on the right although you can make it as creative as you wish.

ACTIVITY 11.1b Share Charts

Share your chart with a classmate, and look at theirs. Where are they similar?

Do you listen to music everyday? Is there somewhere that you would like to have more music?

Time	7am	7:15am
Place	Bed	Home
Event	Alarm	Prayers on the radio
Sound or music	Sound	Music
How it makes me feel	Grumpy	Calm

© NCERT not to be republished

Describing Music

Here are some musical terms to help you better describe sounds and music.

Pitch: Refers to whether the sound is high or low.

Melody: The tune created by a pattern of notes.

Rhythm: The beat and the pattern of sounds and silence in a song.

Tempo: The speed of a piece of music—fast or slow or beats per minute.

Harmony: The sound created when two or more notes are played at the same time.

Timbre: The quality of a particular sound and what makes one voice or instrument sound different from another.

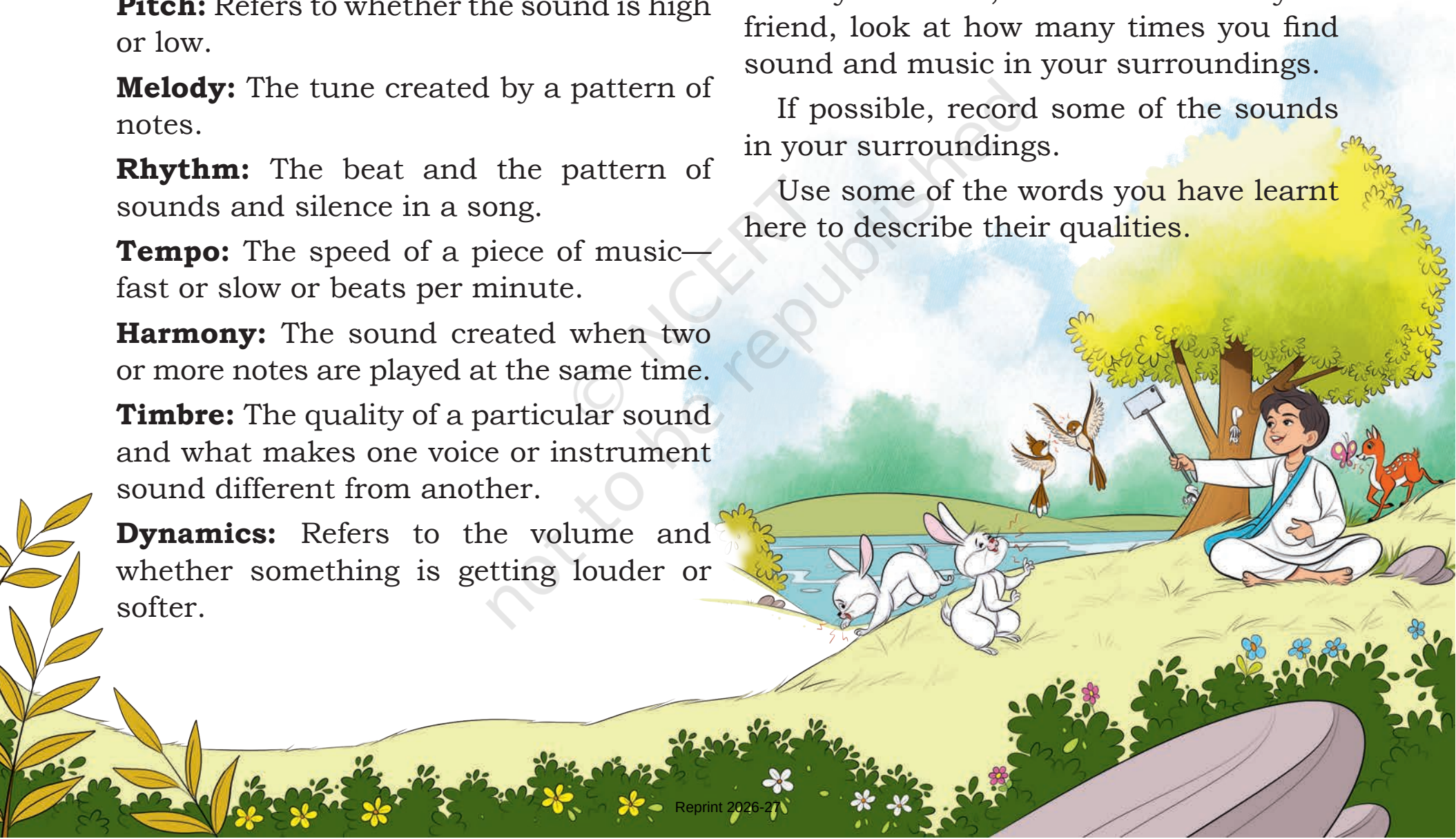
Dynamics: Refers to the volume and whether something is getting louder or softer.

ACTIVITY 11.2
Recording Sounds Around

From your chart, and the chart of your friend, look at how many times you find sound and music in your surroundings.

If possible, record some of the sounds in your surroundings.

Use some of the words you have learnt here to describe their qualities.



© NCERT not to be republished

Songs for Themes

Here are two songs from different parts of India. Let us learn to sing them.

Song: Flag Song
Composer: Mahakavi Vallathol Narayana Menon
Language: Malayalam

Poraa poraa naalil naalil dooradooramuyaratte
Bharathakshma deviyude thrippathakakal

Akashapoikayil puthuthakum alayilakatte
Lokabandhu gathikkutta maarggam kattatte

Ekeebavi chorungukee ekodara jathar nammal
Kai kazhuki thudakkuki kodiyedukkan

Nammal nootta noolukondu nammal neitha vastram kondu
Nirmmithamithaneethikkoranthyaavararam

Kruthyastharam nammudeyee nithyaswathanthrathalatha
Sathya Kodimarathinmel samshobhikkatte.

© NCERT not to be republished

Song Summary: 'Poraa Poraa' describes a flag. In this song, Vallathol expresses his desire for the national flag to keep rising higher. Vallathol was a patriot and wrote many nationalistic poems that inspired thousands of Indians to join the freedom struggle of India.

Reprint 2026-27

Song: Chamba Kitni Door
Traditional
Language: Himachali

Maae ni meriye Shimle di raahein
Chamba kitni door ... haaye
Maae ni meriye Shimle di raahein
Chamba kitni door
Shimle ni vasana Kasauli ni vasana
Shimle ni vasana Kasauli ni vasana
Chambe jaana zaroor ... haaye ... Chambe jaana zaroor
Laiyan mohabbataan door daraaje
Laiyan mohabbataan door daraaje
Akhiyan ton hoiya kasoor ... haaye
Akhiyan ton hoiya kasoor
Chambe jaana zaroor ... haaye ... Chambe jaana zaroor

Song Summary: This is a *Pahari* folk song from Himachal Pradesh on the topic of nature and love.

© NCERT not to be republished

Assessment

CHAPTER 11 – MUSIC AROUND ME			
CG	**Learning Outcomes**	**Teacher**	**Self**
4.1	Describes music using terminologies like pitch, tempo and volume.		
2.2	Understands the themes and moods of different songs.		
2.1	Practises and performs different songs individually and in a group.		

Teacher's observations: _____

_____

_____

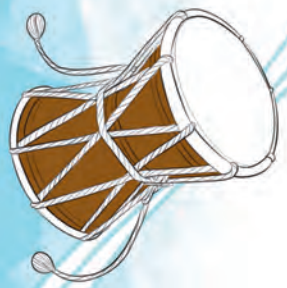
Other comments: _____

_____

_____

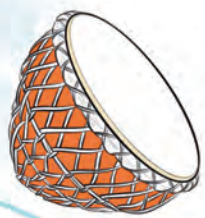
© NCERT not to be republished

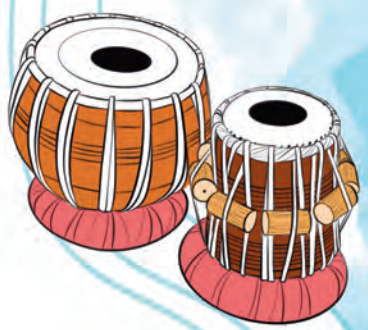
Reprint 2026-27



Chapter 12

SOUNDS AND INSTRUMENTS





Over the past few years, we have learnt about various musical instruments. Now, let us continue that journey.

Sitar, *tabla*, *mridangam*, *tanpura*…you may have seen, listened to or heard about some of these musical instruments, right? Musical instruments enable us to create and embellish music with various sounds, making a song or piece of music rich and layered. There are hundreds of musical instruments, from simple to highly complex.

As we studied earlier, musical instruments are divided into four categories, namely: string (*tata vadya*), wind (*sushira vadya*), percussion (*avanaddha vadya*) and solid (*ghana vadya*).

© NCERT not to be republished

ACTIVITY 12.1a IDENTIFY THE INSTRUMENT FROM ITS SOUND

Your teacher will play various sounds to familiarise you with different instruments. Listen carefully:

- What category do you think the instrument belongs to?
- Can you identify the name of the instrument?
- Can you share any details about the instrument, its origin or in what form of music it is used?

Note to Teacher: Play from a recording device, computer or mobile phone the sounds of various instruments and encourage them to identify the type of instrument (string, wind, percussion or solid), and also the name of the instrument.

ACTIVITY 12.1b IDENTIFY THE INSTRUMENT FROM ITS PICTURE

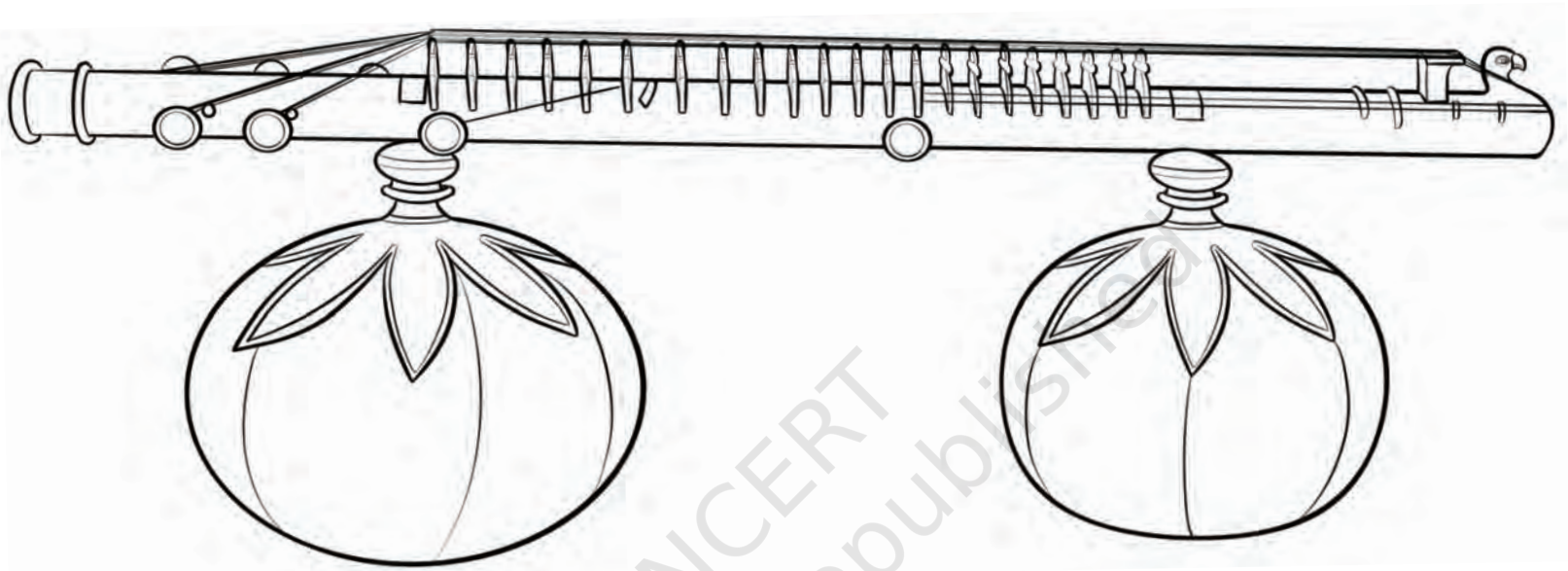
Carefully look at the pictures of these musical instruments.

- What category does the instrument belong to?
- What is the name of the instrument?
- By looking at the instrument, can you guess how it is played?
- Find the music of these instruments online and familiarise yourself with their sound.

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 12.2 DECORATE AN INSTRUMENT



This is a beautiful instrument called *Rudraveena*. It is a large plucked string instrument with two resonators (*thumba*) and is used to play Hindustani music, in particular the ancient form called *dhrupad*. It has a very deep and resonant sound. The instrument is often decorated using intricate carvings, with traditional or floral patterns and designs.

Decorate the *rudraveena* above, especially the two resonators. You can use patterns and ideas from your visual art chapters to decorate the instrument.

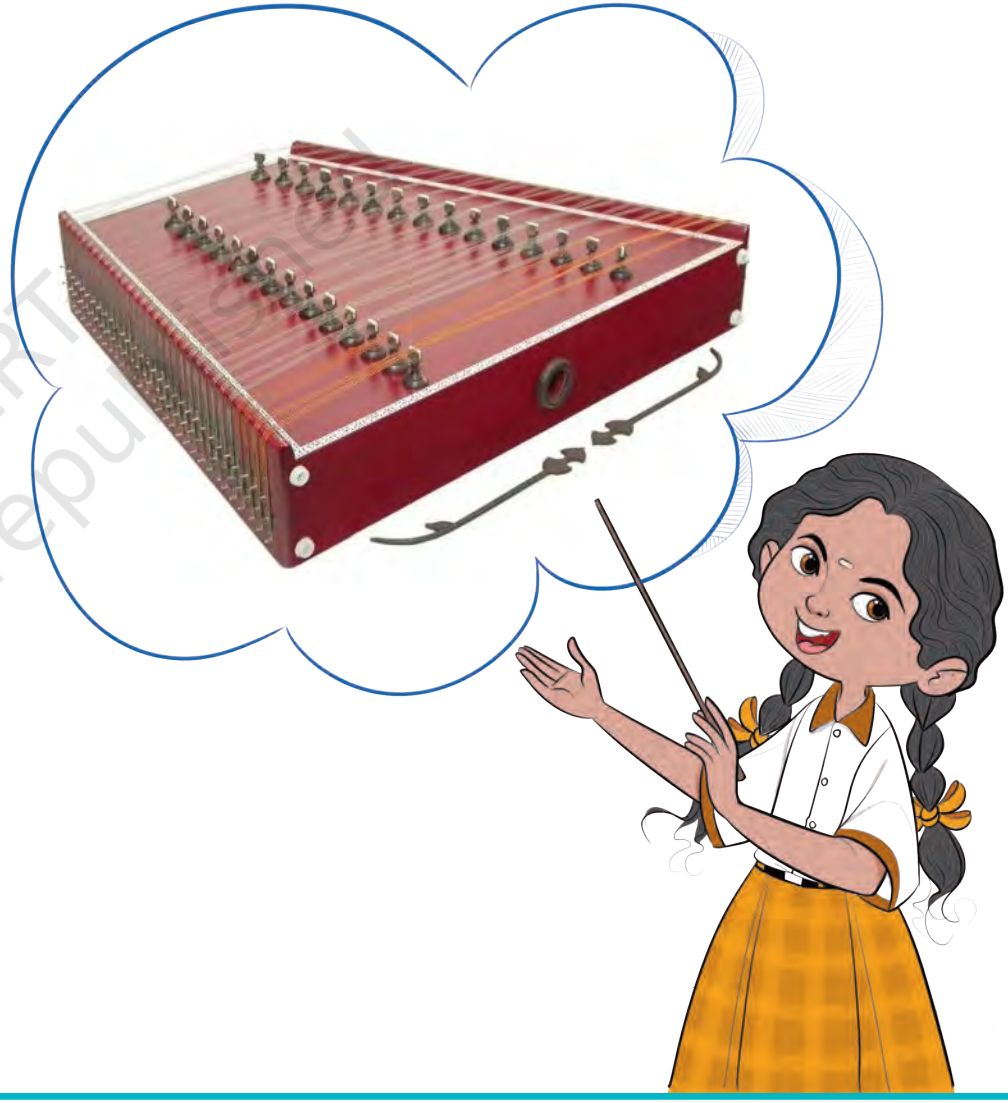
Now, listen to music played on the *Rudraveena* online. Do you find similarities or differences between its sound and that of other musical instruments?

© NCERT not to be republished

Story of Santoor

Santoor is an Indian stringed instrument, which is played by striking a pair of mallets (called *mizrab*) on strings. The body of the instrument is made of maple or walnut wood. *Santoor* generally has 100 strings. In ancient Sanskrit texts, the instrument is referred to as *Shatatantri Veena*. Hailing from Kashmir, *santoor* was used to accompany a form of music called *Sufiyana Mausiqui*, connected to the *Sufi* tradition. *Santoor* gained a place in the world of Hindustani classical music, due to the contributions of legendary *santoor* maestros like Pandit Shivkumar Sharma and Pandit Bhajan Sopori. This instrument creates a sense of peace and calmness, while also reminding us of the sounds of the Kashmir valley.

Quiz Time: Look at the picture of *santoor*. What is its geometrical shape?

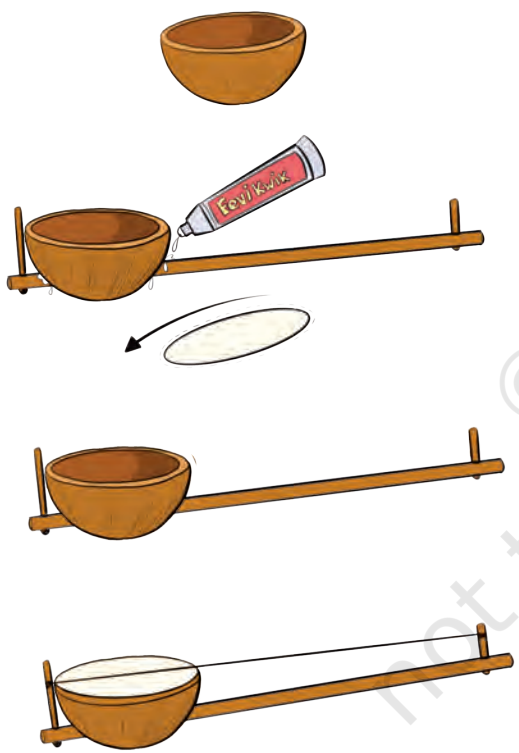


© NCERT not to be republished

Reprint 2026-27

One-Stringed Instruments

An *ektara* is a one-stringed musical instrument that is used to provide a drone and sometimes also play tunes.



ACTIVITY 12.3 Make an Ektara

Material: Coconut shell, thin bamboo stick of 12 inches, two small pieces of wood, thin copper wire of 15 inches, white paper, tape and strong glue.

- Take half a coconut shell.
- Attach the stick to one end of the shell and another small piece to the other end, using a very strong glue.
- Cover the open mouth of the shell with paper and stick it firmly.
- Attach the pegs at the top and bottom.
- Wind the copper wire firmly on both ends of the peg such that, it is stretched tightly. There must be space between the string and the body of the instrument for it to vibrate.
- Adjust the tightness and position of the string until you get a good sound when you pluck it.
- Your *ektara* is ready! Decorate the long stem and the resonator shell with colour and paint.

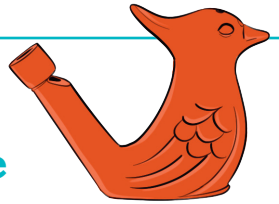
© NCERT not to be republished

Song: Baadol Baaul Baajay Re Ektaara

Language: Bengali

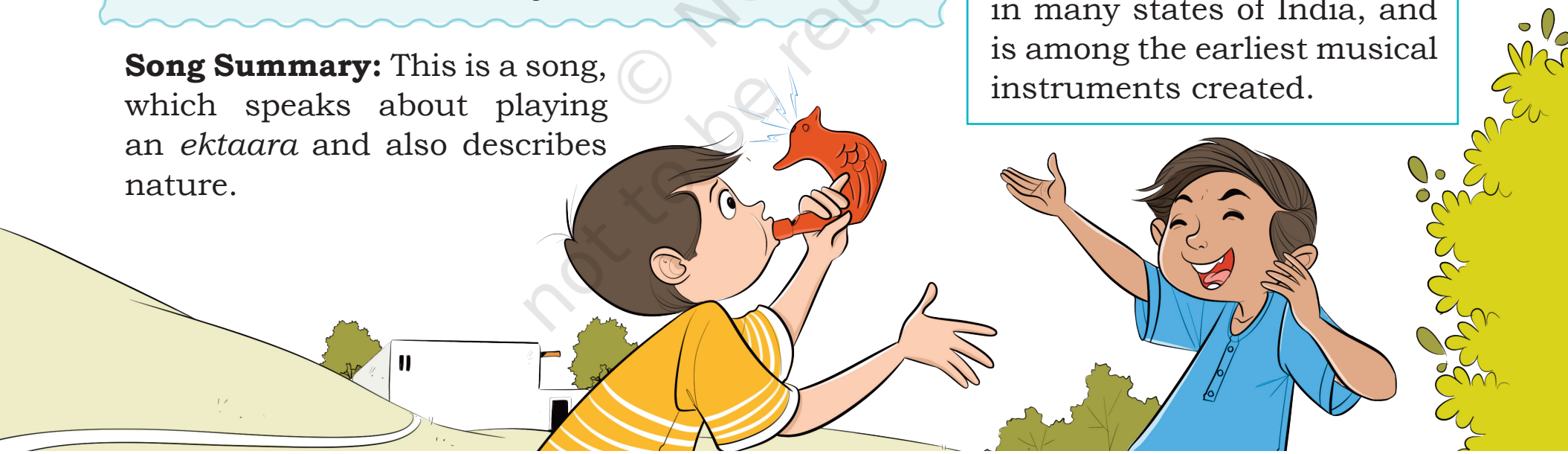
Baadol baaul baajay re ektaara
Saara bela dhore jharojharo jharo dhaara.
Jaamer bone dhaaner khete aapon taane aapni mete
Neche neche holo saara.
Ghano jatar ghata ghanaya aandharo aakash maajhe,
Paatay paatay tupur tupur nupur modhur baaje.
Ghar-chhaarano aakul sure udaas hoye beray ghure
Pube haawa grihohaara.

Song Summary: This is a song, which speaks about playing an *ektaara* and also describes nature.



Bird Whistle

You may have seen this simple musical instrument in the shape of a bird. It is called a clay bird whistle and is made of terracotta. If you fill water in the whistle and blow through it, it makes a sound like the tweeting of a bird. The bird whistle is found in many states of India, and is among the earliest musical instruments created.



© NCERT not to be republished

Assessment

CHAPTER 12 – SOUNDS AND INSTRUMENTS			
CG	**Learning Outcomes**	**Teacher**	**Self**
3.1	Is able to make a model of an instrument.		
4.1	Learns about musical instruments that mimic sounds in nature.		
4.2	Is familiar with common Indian musical instruments.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 13

BUILDING BLOCKS

Try this: run around the playground, or jump up and down, and then immediately try to sing a song, or hold a note. It is difficult, right? This is because to sing, our breath needs to be smooth and regulated. Our breath is like the engine of a car that gives it energy and power.

ACTIVITY 13.1

Box Breathing

Find a quiet place to sit. Now gently breathe in counting to four – 1, 2, 3, 4 … . Now, hold your breath for the next four counts. Then, breathe out (exhale) slowly for four counts. Hold your breath for four counts. Do this cycle about 4–5 times.

This is called box breathing, because each of the four parts of the breathing cycle is of the same length. Not only does this exercise regulate your breath for singing, but it can also help you feel calm when you are angry or agitated.

© NCERT not to be republished

What is *Dhwani*?

Dhwani is sound. We hear so many sounds around us. The sound of our friends talking, the chirping of birds, the sound of cars, buses, trains, aeroplanes, the sound of a melodious voice of a musical instrument. These sounds enable us to remain aware of the numerous events unfolding around us.

What is *Naada*?

Naada is musical sound. When you hear the noise of traffic or a blaring horn, it may not sound musical. However, when you hear tuneful music from a musical instrument or a voice, it has a pleasant sound with a regular and steady pattern of vibration.

Do You Know?

The notes of Indian classical music evolved from the ritual chanting of the *Samaveda*. Initially, the *Vedas* were chanted with three notes, namely, *Udatta* (normal or medium tone), *Anudatta* (not raised, or lower note) and *Svarita* (raised pitch or higher). These gradually evolved into the seven notes (*sapta swara*) that we use in music.

© NCERT not to be republished

ACTIVITY 13.2 *Sargam/ Swara* Patterns

Singing *sargam/ swara* patterns is a very good way to warm up our voices and prepare to sing songs. It also helps us improve our pitching.

Here are a few patterns for you to complete and sing.

1. **SGRS, RMGR, GPMG, MDPM, PNDP, DSND, NRṠN, ṠĠṘṠ**
   ṠDNṠ, NPDN, _ _ _ _, PGMP, _ _ _ _, GSRG, _ _ _ _, SḌṆS
2. **SMGR, RPMG, _ _ _ _, MNDP, PṠND, _ _ _ _, NĠṘṠ**
   ṠPDN, NMPD, DGMP, _ _ _ _, MSRG, GṆSR, _ _ _ _
3. **SRSG, RGRM,_ _ _ _, MPMD, PDPN, _ _ _ _**
   _ _ _ _, NDNP, _ _ _ _, PMPG, _ _ _ _, GRGS
4. **RS, GR, MG, _ _ , DP, _ _, ṠN, _ _**
   NṠ, _ _, PD, _ _ , GM, _ _, SR, _ _

Do You Know?

Patterns are found in various art forms, especially visual art, where motifs and repetitive elements are found in paintings, prints and murals.

The traditional art of *rangoli* features interesting patterns of dots, lines and curves. It is often used to decorate the floor and walls in homes.

© NCERT not to be republished

Reprint 2026-27

Every year we have been learning a little more about the two classical music forms of India – Carnatic and Hindustani.

Carnatic Music

Let us learn two *geethams*, which are simple Carnatic compositions.

Vara Vina

Raga: Mohana

Tala: Rupaka

Arohanam

S R_2 G_3 P D_2 Ṡ

Avarohanam

Ś D_2 P G_3 R_2 S

G	G|P	,	P	,||D	P|Ṡ	,	Ṡ ,||
Va	ra|vee	-	Naa	-||mru	du|paa	-	Nee -||
Ṙ	Ṡ|D	D	P	,||D	P|G	G	R ,||
va	na|ru	ha	lo	-||cha	na|raa	-	Nee -||
G	P|D	Ṡ	D	,||D	P|G	G	R ,||
su	ru|chi	ra	bam	-||bha	ra|ve	-	Nee -||
G	G|D	P	G	,||P	G|G	R	S ,||
su	ra|nu	ta	kal	-||yaa	-|-	-	Ni -||
G	G|G	G	R	G||P	G|P	,	P ,||
ni	ru|pa	ma	shu	bha||gu	Na|lo	-	la -||
G	G|D	P	D	,||D	P|Ṡ	,	Ṡ ,||
ni	ra|ta	ja	yaa	-||pra	da|shee	-	laa -||
D	Ġ|Ṙ	Ṙ	Ṡ	Ṡ||D	Ṡ|D	D	D P||
va	ra|da	-	pri	ya||ran	ga|naa	-	ya ki||
G	P|D	Ṡ	D	P||D	P|G	G	R S||
van	-|chi	ta	pha	la||daa	-|-	-	ya ki||
S	R|G	,	G	,||G	R|P	G	R ,||
sa	ra|see	-	jaa	-||sa	na|ja	na	nee -||
S	R|S	G	R	S||			
ja	ya|ja	ya	ja	ya||			

© NCERT not to be republished

Padumanabha
Ragam: Malahari
Talam: Tishra Jathi Triputa Tala
Composer: Purandara Dasa

Arohanam

S R_1 M_1 P D_1 Ṡ

Avarohanam

Ṡ D_1 P M_3 G_3 R_1 S

Pallavi

R	S	Ḍ	|	S	-	|	S	-	||	M	G	R	|	M	M	|	P	-	||
Pa	du	ma	|	na	-	|	bha	-	||	pa	ra	ma	|	pu	ru	|	sha	-	||
S	D	D	|	D	P	|	M	P	||	D	D	P	|	M	G	|	R	S	||
Pa	ram	-	|	jo	-	|	-	thi	||	swa	ru	-	|	pa	-	|	-	-	||
R	S	Ḍ	|	S	-	|	S	-	||	M	G	R	|	M	M	|	P	-	||
Vi	du	ra	|	van	-	|	dhya	-	||	vi	ma	la	|	cha	ri	|	tha	-	||
S	D	D	|	D	P	|	M	P	||	D	D	P	|	M	G	|	R	S	||
Vi	hang	-	|	ga	-	|	-	di	||	ro	-	ha	|	na	-	|	-	-	||

© NCERT not to be republished

Anu Pallavi

P	M	P	|	D	Ṡ	|	D	Ṡ	||	Ṙ	Ṡ	D	|	D	Ṡ	|	D	P	||
U	dha	dhi	|	ni	va	|	-	sa	||	u	ra	ga	|	sa	ya	|	-	na	||
D	P	D	|	P	-	|	P	M	||	R	M	M	|	P	-	|	P	-	||
U	-	nna	|	tho	-	|	nna	tha	||	ma	hi	-	|	ma	-	|	-	-	||
D	D	P	|	P	-	|	P	M	||	R	-	M	|	M	G	|	R	S	||
Ya	du	ku	|	lo	-	|	ttha	ma	||	ye	-	gna	|	ra	-	|	kshaka		||
S	-	S	|	D	D	|	D	P	||	P	-	P	|	M	G	|	R	S	||
A	-	gna	|	si	-	|	ksha	ka	||	ra	-	ma	|	na	-	|	-	ma	||

© NCERT not to be republished

Charanam

D	Ṡ	-	|	D	P |	M	P ||	D	D	P	|	M	G |	R	S ||
Vi	bhee	-	|	sha	na |	pa	- ||	la	ka	-	|	na	mo |	na	mo ||
D	Ṡ	-	|	D	P |	M	P ||	D	D	P	|	M	G |	R	S ||
I	bha	-	|	va	ra |	da	- ||	ya	ka	-	|	na	mo |	na	mo ||
P	M	P	|	D	Ṡ |	D	Ṡ ||	Ṙ	Ṡ	D	|	D	Ṡ |	D	P ||
Su	bha	-	|	Pra	da |	Su	ma ||	no	-	ra	|	tha	- |	-	Su ||
D	D	P	|	P	- |	P	M ||	R	-	M	|	P	- |	-	- ||
Re	-	ndra	|	Ma	- |	no	- ||	ran	-	ja	|	na	- |	-	- ||
D	D	P	|	P	- |	P	M ||	R	-	M	|	M	G |	R	S ||
A	bhi	-	|	na	- |	va	pu ||	ran	-	da	|	ra	- |	-	vi ||
S	-	S	|	D	D |	D	P ||	P	-	P	|	M	G |	R	S ||
tal	-	la	|	bhal	- |	la	re ||	ra	-	ma	|	na	- |	-	ma ||

© NCERT not to be republished

Reprint 2026-27

Hindustani Music

We will focus on learning *Raag Khamaj*, through a Bandish.

Bandish

Namana Karu Mai Sada Guru Charana
Saba Dukha Harana Bhava Nistarana

Suddha Bhava Dhara Anta Karana
Sura Nara Kinnara Vandita Charana

Raga Khamaj

Aroh— S G M P D N Ṡ
Avroh— Ṡ N D P M G R S
Pakad— N D, M P D, M G

© NCERT not to be republished

Sthayi															
1	2	3	4	5	6	7	8	9 Ṡ *Na*	10 Ṡ *ma*	11 N *na*	12 N *Ka*	13 D *ru*	14 D	15 M *Mai*	16 G
G *Sa*	M *da*	P *Gu*	D *ru*	Ṡ *Cha*	N *ra*	Ṡ *na*	Ṡ	Ṡ *Sa*	Ṡ *ba*	Ġ *Du*	Ṁ *kha*	Ġ *Ha*	Ṙ *ra*	N *na*	Ṡ
N *Bha*	N *va*	Ṡ *Ni*	Ṡ *s*	N *ta*	Ṡ *ra*	N *na*	D								

Antara															
1	2	3	4	5	6	7	8	9 Ġ *Su*	10 M	11 D *ddha*	12 Ṅ *Bha*	13 Ṡ	14 D *va*	15 Ṡ *Dha*	16 Ṡ *ra*
N *An*	N	Ṡ *ta*	Ṡ	N *Ka*	Ṡ *ra*	N *na*	D	Ṡ *Su*	Ṡ *ra*	Ġ *Na*	Ṁ *ra*	Ġ *Ki*	Ṙ	ṠN *nna*	Ṡ *ra*
N *Va*	N *n*	Ṡ *di*	Ṡ *ta*	N *cha*	Ṡ *ra*	N *na*	D								

© NCERT not to be republished

ACTIVITY 13.3
Practice Journal

- Make a practice journal. Mention the date, time, duration, and what you have practised. Keep time for vocal warm-ups and exercises in addition to the compositions. Make a note of how you feel—did something difficult become easier? Did you start something new that felt exciting?
- By maintaining a practice journal, you can chart your progress. If you find a practice journal helpful, try making one for other subjects that you are studying.

Repeated and regular practice is essential for any art form. This is referred to as *riyaaz*, *abhyaasa*, or *saadhakam* in Indian classical music. Many legendary artists have practiced for over 6–8 hours every day since they were children.

ACTIVITY 13.4
Attend a Classical Music Performance

Attend a classical music performance near you. If you cannot attend one in person, watch a video of a full concert online.

- Draw a sketch of the stage and performers.
- What instruments are being played?
- Write down the names of the pieces that you heard and any other information you can find out, like the *raga* or the *taal/tala*.
- Observe the interactions between the performers on stage, and between the performers and the audience. Write down your observations.

© NCERT not to be republished

Assessment

CHAPTER 13 – BUILDING BLOCKS			
CG	**Learning Outcomes**	**Teacher**	**Self**
3.1	Learns the importance of breathing for singing.		
2.2	Knows about some basic forms of Indian classical music.		
3.2	Practices and rehearses as per a set schedule.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Reprint 2026-27

Chapter 14

IDEAS AND INSPIRATION

शिशुर्वेत्ति पशुर्वेत्ति वेत्ति गान रसं फणि:

Shishurvetti pashurvetti, vetti gaana rasam phanihi

A child, an animal, a snake,
all can respond to and appreciate music

Have you noticed what people do when they listen to music? Sometimes we tap our feet, or we nod to the rhythm. Sometimes we may sway as per the melody, or move our fingers. These are all ways that we naturally respond to music.

Discuss:

- When do you like to listen to music?
- What is your favourite song or piece of music?
- How do you feel when you hear it?

ACTIVITY 14.1 RESPONDING TO MUSIC

- Find a place to stand comfortably in the class. With all the students spread out close your eyes.
- Your teacher will play a piece of music.
- Listen to it intently and let your body naturally respond to it. Do you want to move your arms? Or sway your head? Do you feel like moving your fingers, or twirling around? Remember, no one is watching you, so feel free to move around!
- Enjoy the experience of responding to music.

Once the music finishes playing, open your eyes. Do you feel any change in your body or emotions? Discuss.

Note to Teacher: For this activity, choose a piece of instrumental music of about 3–4 minutes in length.

© NCERT not to be republished

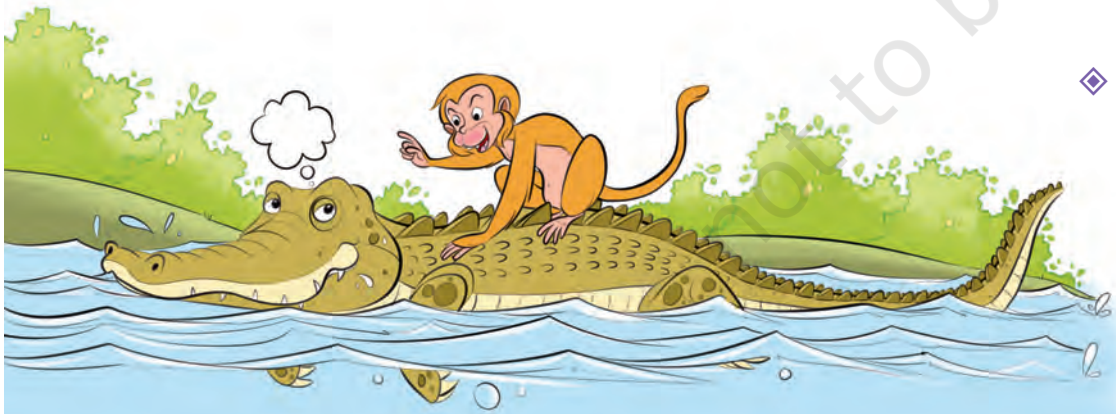
ACTIVITY 14.2 CHOOSING MUSIC

Here is a story from the *Panchatantra*.

The Monkey and the Crocodile

A clever monkey lived happily in a fruit tree by a river. One day, he saw a tired crocodile and gave him sweet fruits. They became friends. The crocodile took fruits home, and his wife, loving the taste, got jealous. "If the fruits are so yummy, the monkey's heart must be even better!", she said. The crocodile didn't want to bring her the monkey's heart, but finally agreed.

The next day, he invited the monkey for a ride across the river. In the middle, he said his wife wanted to eat the monkey's heart. The smart monkey said, "Oh no! I left my heart in the tree. Let's go back."



The crocodile believed him and returned. As soon as they reached the shore, the monkey jumped into the tree and said, "You tricked me! No one leaves their heart behind. I won't trust you again!". The crocodile swam away, and the monkey lived safely and happily.

- First, read the story and identify the various emotions—happy, sad, surprised, scared, etc.
- Now, for each part of the story, think about what kind of music you would add to the story?
- Once you have chosen all the pieces of music, present the story as a group in the class, while playing the appropriate piece of music at the particular point in the story.

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 14.3 Analysing Music

One way to understand why music evokes different emotions is to listen to various kinds of music in succession, and see how they are similar and different.

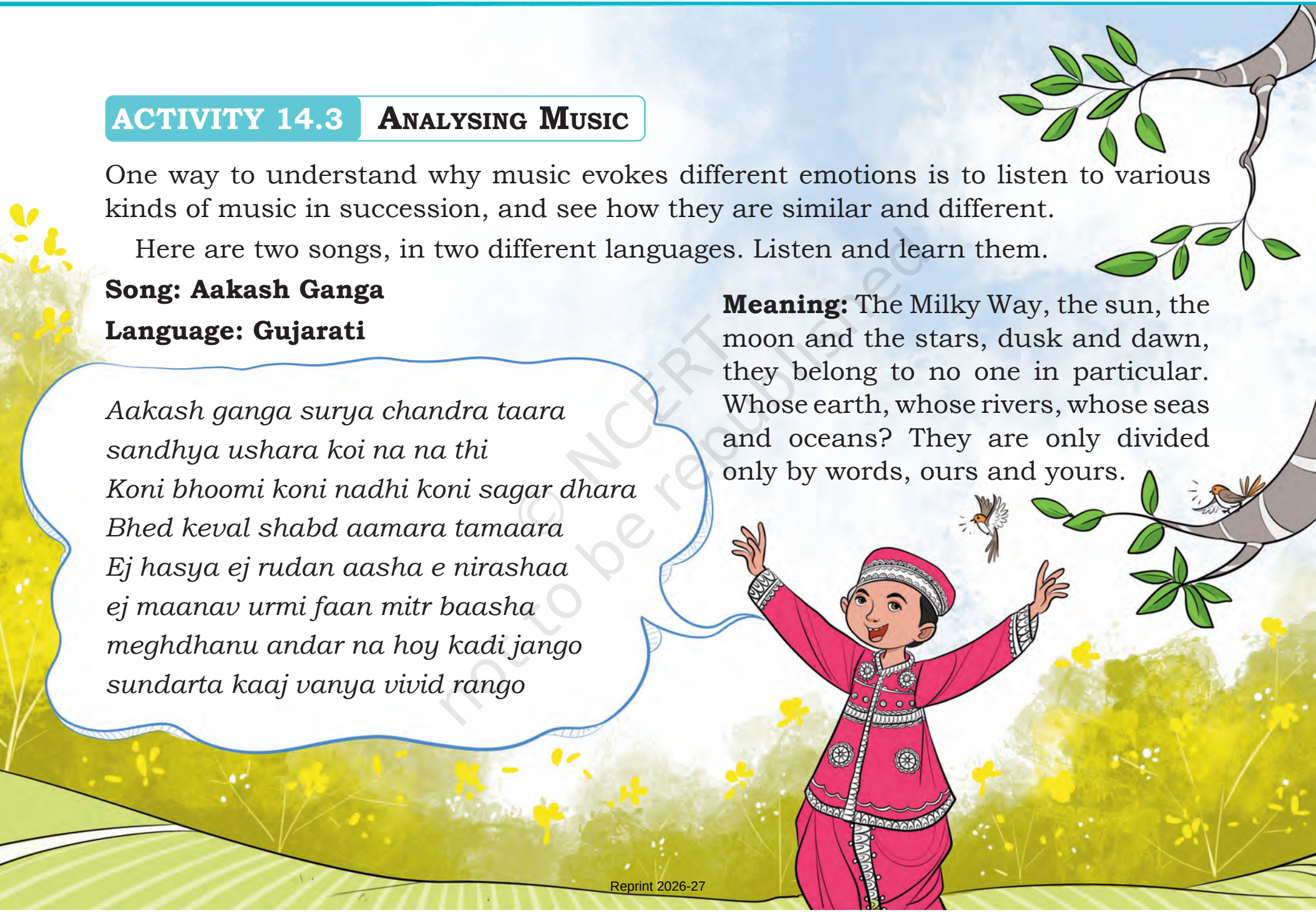
Here are two songs, in two different languages. Listen and learn them.

Song: Aakash Ganga

Language: Gujarati

Aakash ganga surya chandra taara
sandhya ushara koi na na thi
Koni bhoomi koni nadhi koni sagar dhara
Bhed keval shabd aamara tamaara
Ej hasya ej rudan aasha e nirashaa
ej maanav urmi faan mitr baasha
meghdhanu andar na hoy kadi jango
sundarta kaaj vanya vivid rango

Meaning: The Milky Way, the sun, the moon and the stars, dusk and dawn, they belong to no one in particular. Whose earth, whose rivers, whose seas and oceans? They are only divided only by words, ours and yours.



© NCERT not to be republished

Song: Kodagana Koli Nungitta

Language: Kannada

Poet: Shishunala Sharifa

Kodagana koli nungittha
Nodavva tangi
Kodaganna koli nungitha

Aadu aaneya nungi
Gode sunnaava nungi
Aadalu banda paataradavala
maddali nungittha tangi

Gudda gaviyannu nungi
Gaviyu iruveya nungi
Govinda guruvina paada
nannane nungittha tangi

- Do you feel both the songs are similar or different?
- Which of the songs was in a faster tempo?
- Which of the songs had more percussion instruments?
- What kinds of instruments did each song have?

Now, that you have answered these questions, can you discuss what elements of the song give it a particular feeling?

© NCERT not to be republished

Reprint 2026-27

Inspiring Musicians

Musicians inspire us in many different ways. Some of them had to overcome difficult circumstances to pursue their passion. Others worked extremely hard to achieve excellence.

DK Pattammal

She was an eminent Carnatic vocalist who was born in 1919. She also used music to spread the message of patriotism during India's freedom struggle. She sang many patriotic songs in several films. She was invited to sing in All India Radio on August 15, 1947, to commemorate India's independence.

She was also the first woman to sing *Ragam Thanam Pallavi*, a complex form of music, on stage.

Purna Das Baul

He was born in 1933 and is an eighth-generation Baul musician. The Bauls are a unique group from Bengal who believe music is the main form of spiritual expression. He has performed in over 168 countries, introducing global audiences to Baul philosophy and music.

Purna Das Baul has extended his community work to include performances at children's organisations and hospitals, using music to provide comfort and inspiration to vulnerable populations.

© NCERT not to be republished

ACTIVITY 14.4

A Musician who Inspires Me

The stories of great musicians can guide and inspire us on our journey.

- Pick any musician of your choice.
- Find out more about their life, musical style and achievements.
- Prepare a short speech that outlines their life and contributions, and present it in class.
- Mention what about the musician inspires you.

An Inspiring Musician

© NCERT not to be republished

Reprint 2026-27

Assessment

CHAPTER 14 – IDEAS AND INSPIRATION			
CG	**Learning Outcomes**	**Teacher**	**Self**
4.2	Learns about music legends of India.		
3.2	Makes informed choices while choosing music from a set of options.		
4.2	Uninhibitedly responds to music through movement.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Summative Assessment

Music	Examples of Summative Assessment	Criteria for Summative Assessment
Individual	Student is asked to choose and present a song on a given theme.	Ability to choose appropriately and sing fluently in pitch and rhythm.
	Student is asked to present a chart that showcases music in their surroundings during different times of the day.	Observation and listening skills, the ability to differentiate between sound and music, and creativity of chart presentation.
	Student is asked to present a simple classical composition, along with *arohana* and *avarohana* while keeping *tala*.	Ability to sing the correct notes of the *raga* along with the correct *tala*.
Group	Students are asked to work in a group to choose appropriate pieces of music to embellish a given story.	Creative ideas, teamwork and enthusiasm.

© NCERT not to be republished

Reprint 2026-27

DANCE

© Not to be republished

Dear Teacher,

1. Please provide a spacious and well-ventilated area for the children.
2. The pedagogy focuses on:
   - Learning dance units according to regional practices;
   - Learning about dance of other regions of the country;
   - Learning to express emotions and become comfortable in expressing emotions;
   - Understanding use of different body parts in movement and emotion;
   - Understanding the importance of collaborating in movement practice;
   - Creativity in putting together various elements of dance.
3. Please address the curricular goals, competencies, and learning outcomes given for your assessments.
4. Focus on the effort given by the child, the attitude towards learning new things, showing empathy with emotions and expressions, and willingness to share and collaborate.

© NCERT not to be republished

Reprint 2026-27

Curricular Goals and Competencies are given below:

CG–1 Develops confidence to explore, depict, and celebrate human experience through the Arts.

C–1.1 Expresses enthusiasm to practice and perform Dance and movement that is familiar to them.

C–1.2 Discusses ideas and responses, while working collaboratively in Dance and movement.

CG–2 Exercises their imagination and creativity freely in the Arts.

C–2.1 Creates and practices Dance and movement sequences based on everyday actions and personal experiences.

C–2.2 Compares and contrasts movements, rhythms, postures, themes, and expressions in a variety of Dance and movement styles introduced in the classroom.

CG–3 Explores basic processes, materials, and techniques in the Arts.

C–31 Makes choices while working with movement steps, instruments, costumes, and arrangements used in Dance and movement.

C–3.2 Contributes ideas while selecting Dance and movement sequences for performance and participates in rehearsals.

CG–4 Explores beauty in their surroundings, and develops an interest in a variety of local Art forms and cultural practices.

C–4.1 Recognises elements of Dance and movement in nature and describes their artistic qualities.

C–4.2 Demonstrates curiosity towards local Art forms and culture.

© NCERT not to be republished

Chapter 15

MY EVERYDAY ACTIVITIES IN MODES OF DANCE

ACTIVITY 15.1 DANCE AWAY

Hope dance has become a part of your life now and gives you the joy of new learnings every day. You have been exploring dance in many ways in the earlier grades, where you have equated dance movements with everyday activities.

Note to Teacher: Put on Indian instrumental music for the children to dance to.

0537CH15

You are returning from your vacation right? So, how about a welcome dance for all. Put on music that you enjoy and dance with your class. Incorporate suitable steps, hand gestures (*hastas*), and movements learnt in previous grades.

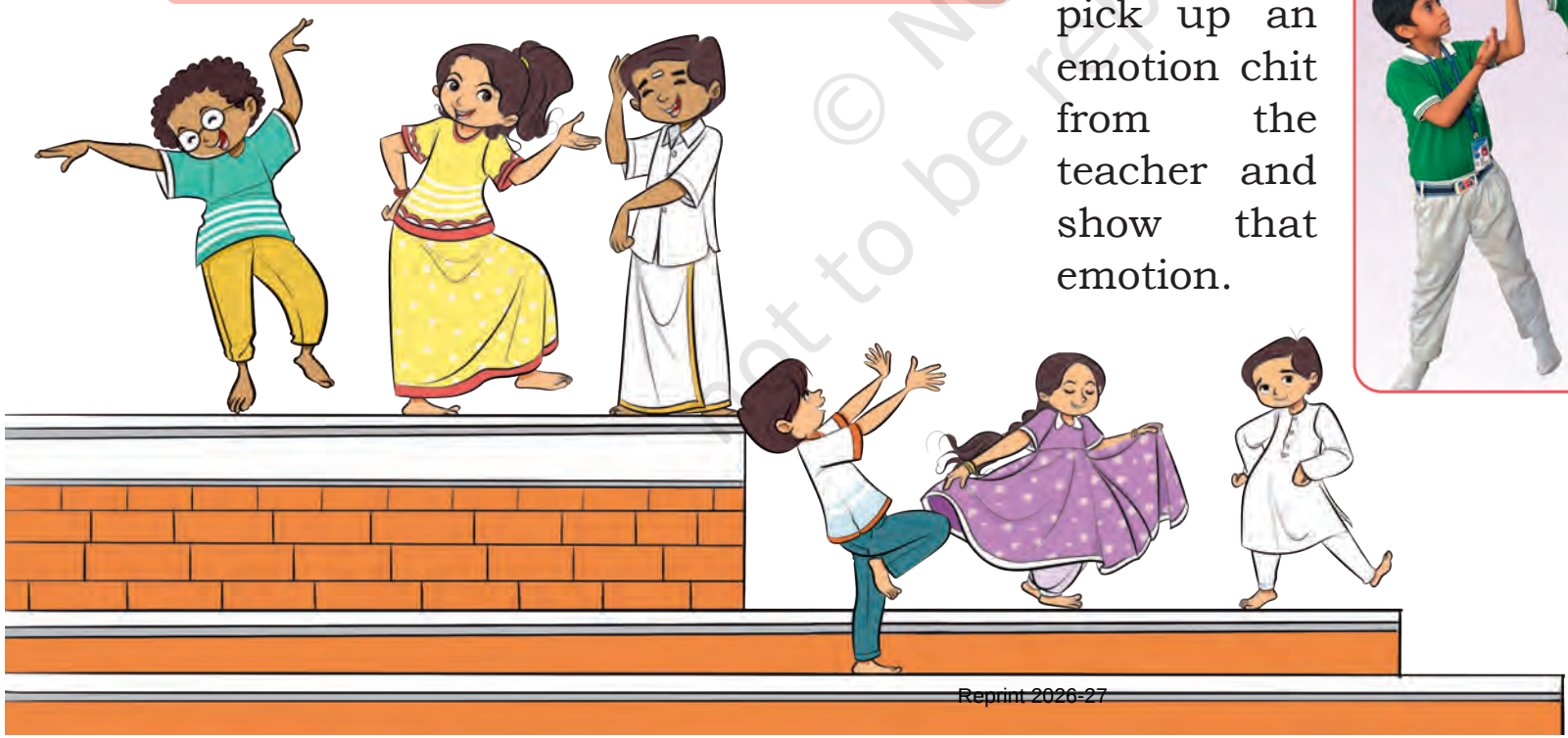
How do you feel after completing this activity? Is it different from what you usually do?

© NCERT not to be republished

Moving and Standing Still

In your everyday activities, there are some actions during which you move and some during which you do not. Your movements consist of a still point from where you start moving and then come back to a stopping posture. Let us start with fun activities and see how they connect to dance movements.

Note to Teacher: In this game, the teacher will divide the children into groups of four or five and again keep a 4-beat rhythm.



ACTIVITY 15.2 STATUE GAME

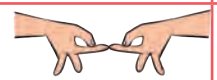
Are you ready to play the game of statue? Combine movement, stillness and emotions that you practised earlier.

You move to music, and when you receive a sound cue from the teacher, you will get into a statue with a dance pose. One who fails to take a dance pose will have to pick up an emotion chit from the teacher and show that emotion.

© NCERT not to be republished

ACTIVITY 15.3 HAND GESTURES IN EVERYDAY ACTIVITIES

Knowingly or unknowingly, you use dance-related hand gestures in your daily activities. You are familiar with animal-related hand gestures. Now, let us explore other hand gestures in dance that symbolise different things commonly seen or used in daily life.

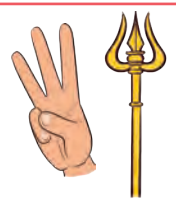
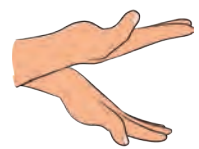
Hand Gestures							
Tripataka		*Ardhapataka*		*Anjali*		*Kapota*	
Kartarimukha		*Ardhachandra*		*Karkata*		*Swastika*	
Arala		*Shukatunda*		*Dola*		*Pushpaputa*	
Shikhara		*Katakamukha*		*Utsanga*		*Shivalinga*	
Suchi		*Padmakosha*		*Katakavardh -ana*		*Kartari swastika*	
Mrugashirsha		*Kangula*		*Shanka*		*chakra*	
Chatura		*Samdamsha*		*Samputa*		*Nagabandha*	
Trishula				*Khatva*		*Avahita*	

© NCERT not to be republished

Reprint 2026-27

Look at the hand gestures shown earlier. Various hand gestures used in dance are a powerful way to communicate, and express meanings and stories. Now, think about where you can use these gestures? Maybe when you dance, play with your friends, or just for fun in everyday activities! Look at the examples given below for the usage of the hand gestures.

Hand Gestures

***Tripataka* as a flag**	***Kartarimukha* as scissors**	***Trishula* as a three or a *trishul***	***Katakamukhas as* wearing earings**	***Karkata* as stretching limbs**	***Dola* as standing in equi posture**	***Utsanga* as hugging**	***Swastika* as an alligator**
							

Fill in the blanks to show how you can use these hand gestures in daily life.

- *Shikhara* _____
- *Ardhachandra* _____
- *Suchi* _____
- *Chatura* _____
- *Samputa* _____
- *Pushpaputa* _____
- *Shivalinga* _____
- *Chakra* _____
- *Sankha* _____

Now, each of you frame a sentence only with hand gestures, using at least one hand gesture learnt and see if the class can guess what you are saying.

© NCERT not to be republished

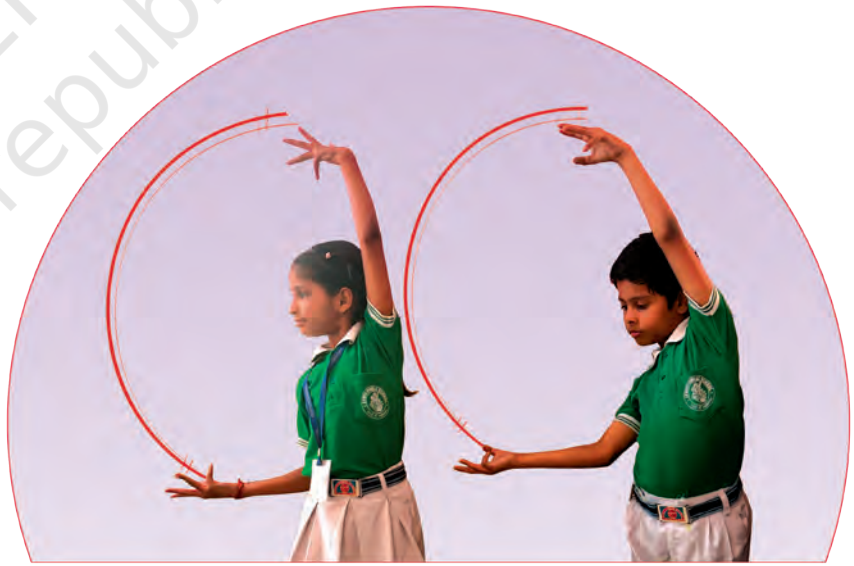
ACTIVITY 15.4 My Arms in Dance

Have you observed how many different ways the arms move in dance? They can move in the horizontal plane, vertical plane, diagonally, or even in half circles.

Now, try to move your arms in geometrical shapes as shown below.

- **Circular movement:** Move both arms from downwards to upwards to form a circular shape as if you are drawing a big circle.

- **Semi-circular movement:** Move one arm from downwards to upwards in a circular way as if you are writing the letter C.



© NCERT not to be republished

Horizontal movement

(i) Move and spread your arms from your front to your sides in a curve shape.

(ii) Move and spread your arms to the sides in a straight line.

Diagonal movement

Move and spread your arms to the opposite sides, one upwards and one downwards, forming a diagonal shape.

Vertical movement

Move both arms downwards and upwards in a straight line.

Can you think of other creative ways to move your arms during a dance? Make up your special arm movements and have fun showing them off!

© NCERT not to be republished

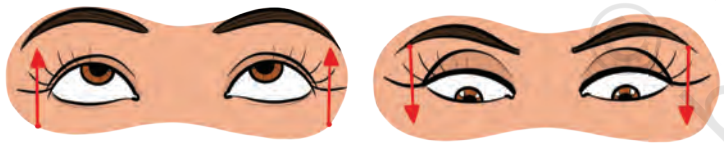
Eyes and Eyebrows

The eyes are equally used to dance and express emotions. Have you observed, when you use your eyes you use your eyebrows simultaneously while talking, dancing and expressing emotions.

ACTIVITY 15.5
Eye Movements in Dance

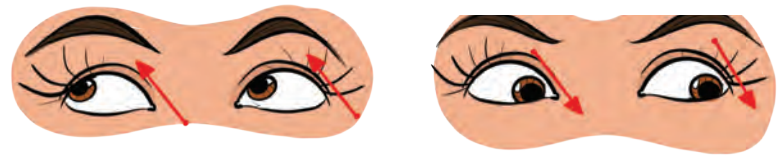
Let us try to move eyes following imaginary lines:

- Parallels



- Horizontal

- Diagonal



- Circular

The practice of eye movements also strengthens the eye muscles.

Level 1

Now, combine earlier arm movements with eye movements.

Level 2

Now, combine eyes, arms and feet and use the same *sargam* to create your own movements.

© NCERT not to be republished

Reprint 2026-27

Formative Assessment

CHAPTER 15 – MY EVERYDAY ACTIVITIES IN MODES OF DANCE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Enthusiastically dances to a music using rhythm.		
1	1.1	Understands geometrical patterns with arm movements.		
1 and 2	1.1 and 2.1	Understands the different ways of movements of the eyes.		
2	2.1	Understands the concept of movement emerging from stillness.		
2	2.1	Imaginatively uses hand gestures for actions.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 16

DANCING WITH RHYTHM AND TEMPOS

What is Rhythm?

Rhythm is keeping a constant beat. You have now practised a steady rhythm of four beats.

Note to Teacher: The teacher can make smaller groups for this activity and ask each group to do this activity separately.

ACTIVITY 16.1 DANCE WITH RHYTHM

The teacher will give you a four-beat rhythm that you have practised earlier, and you will dance to the rhythm with the steps you know. Once the teacher stops, you need to keep moving in the same beat, keeping your rhythm with either clicks, claps or stamps. This can be repeated a few times.

© NCERT not to be republished

What is Tempo? Tempo is the change in speed of rhythm. The change in rhythm to faster or slower is called the change of tempo.

ACTIVITY 16.2 DANCE WITH TEMPO

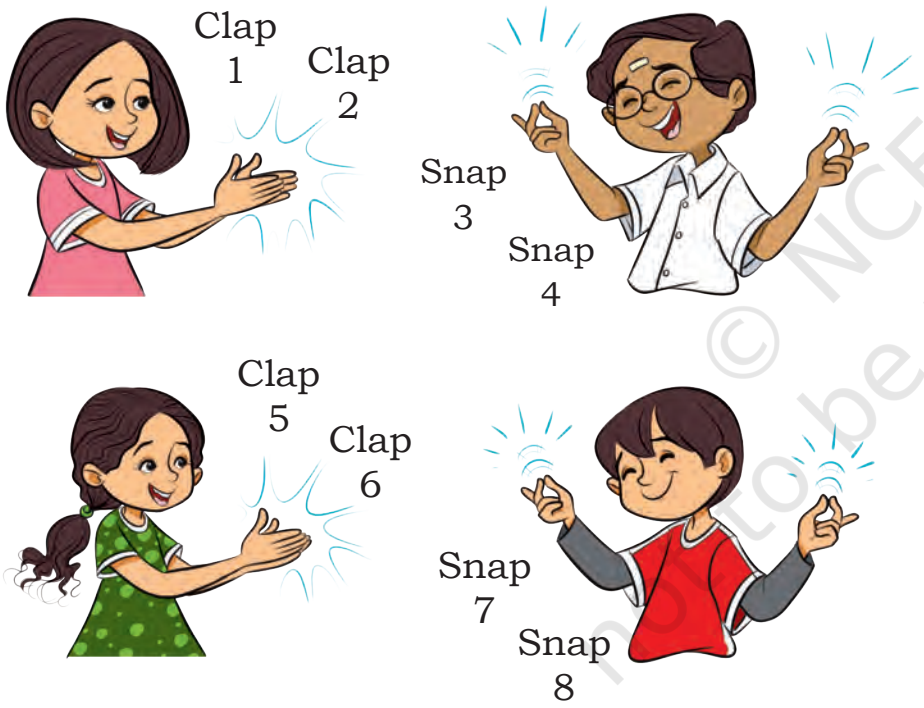
Level 1: Try your everyday activities, such as walking and walking quickly, while keeping a steady beat. Keep the beat by clapping. Walk around the classroom to 8 (4+4) beats at a steady pace. Now, walk at double speed to the same 8 beats. Do you notice the difference? When you walk, the tempo is slow, but when you walk faster at double speed to the same beat count, the tempo is faster.

For example, compare the pace of your steps while walking versus walking quickly—both fit within 8 beats, but the movement speed changes with the tempo.

© NCERT not to be republished

Let us add a bit of a challenge with rhythm.

Level 2: Start with the beats—repeatedly count eight beats while clapping or snapping your fingers to set the rhythm.



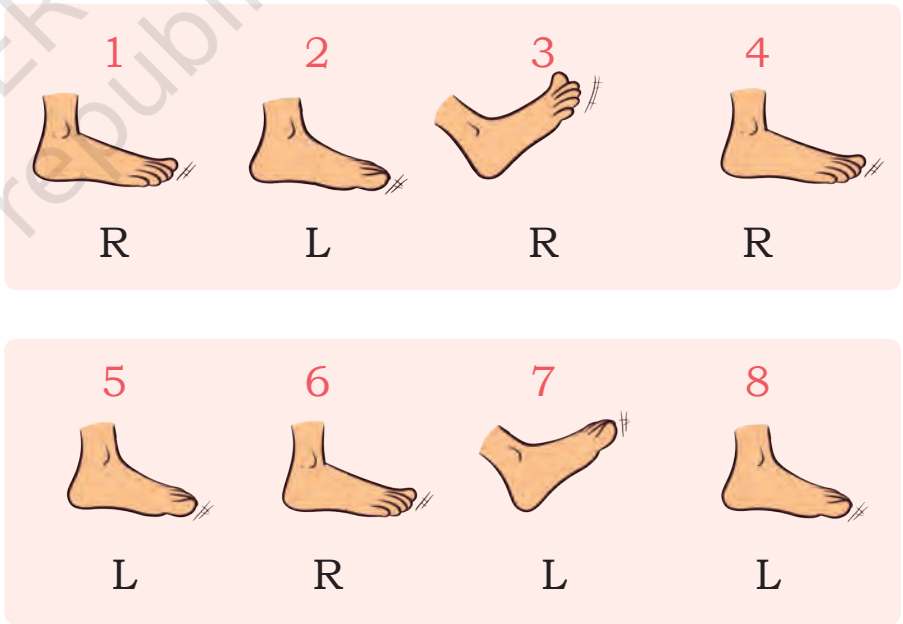
Tempo 1 – Move with the beat.

For these eight beats, use the steps learnt earlier and move around the classroom as directed by your teacher.

Example:

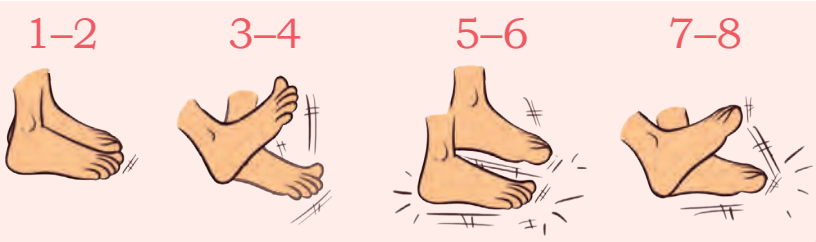
(1) step, (2) step, (3) heel, (4) stamp, (5) step, (6) step, (7) heel, (8) stamp

Right (R) and Left (L)



© NCERT not to be republished

Tempo 2 – Double the beats: Instead of eight steps in eight beats, take 16 quick steps within the same eight beats. You're now moving twice as fast—Can you feel the change in energy?



Notice how your movements feel different with each tempo. Which one do you enjoy more? Can you stay in sync with the beat? Now, let us try to put this to music. Choose a folk song from your region or music class that has four steady beats and add it to your dance with a slow tempo and a faster tempo as practised above.

ACTIVITY 16.3
Arms and Feet Together

Now, it's time to combine two elements in one movement. Add in a foot movement with an arm movement.

For the arm movements, add a four-beat rhythm to create a sequence of movements and sing *sargam* you have learnt in music class to practice the arm and feet movements. Use *Sa Re Ga Ma Pa Da Ni Sa* as beats and move arms in two different tempos.

© NCERT not to be republished

For example:

Tempo 1 – Let us choose circular arm movement, and move arms from downwards to upwards while singing *Sa Re Ga Ma Pa Da Ni Sa,* and move arms upwards to downwards while singing *Sa Ni Da Pa Ma Ga Re Sa*.

Arms starting position

Arms taken up

Arms brought down

© NCERT not to be republished

Reprint 2026-27

Tempo 2 – Now sing,

Sa Re Ga Ma – move arms downwards to upwards

Pa Da Ni Sa – move arms upwards to downwards

Sa Ni Da Pa – move arms downwards to upwards

Ma Ga Re Sa – move arms upwards to downwards

Try to sing *sargam* to every arm movements with varying tempos and have fun.

© NCERT not to be republished

Jumps and Spins

Do you remember the different jumps and spins you have learnt in Grade 4? In this activity, combine learned jumps and spins with rhythm to have more fun with dance techniques.

Note to Teacher:
For feet positions illustration, refer Grade 4.

ACTIVITY 16.4 JUMPS TO THE RHYTHM

Add four beats to the jump. Follow the below table for jumps. Try different combinations of jumps in four beats and have fun.

© NCERT not to be republished

Start from the right leg				Start from the left leg			
1. Right (*jham*)	**2. Right (*jham*)**	**3. Left (*jham*)**	**4. Right (*jham*)**	**1. Left (*jham*)**	**2. Left (*jham*)**	**3. Right (*jham*)**	**4. Left (*jham*)**
Jump	Stamp	Cross	Stamp	Jump	Stamp	Cross	Stamp

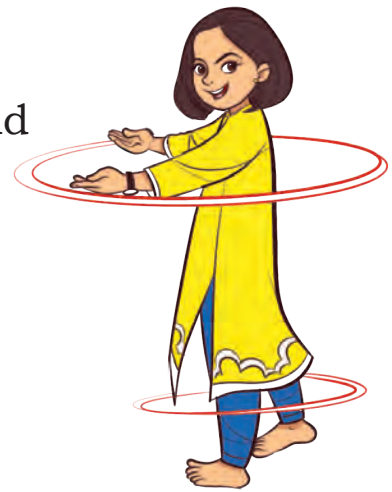
Reprint 2026-27

ACTIVITY 16.5 SPIN TO THE RHYTHM

After jumps, now add spins to the four-beat rhythm.

Start from the right leg				Start from the left leg			
1. Right (*thei*)	**2. Left (*thei*)**	**3. Right (*thei*)**	**4. Left (*thei*)**	**1. Left (*thei*)**	**2. Right (*thei*)**	**3. Left (*thei*)**	**4. Right (*thei*)**
Turn with step	Step	Step	Step	Turn with step	Step	Step	Step

Try out different jumps and spins with four beats.



© NCERT not to be republished

ACTIVITY 16.6

Feet Combination with Three Beats

Now, try out three-beat feet movements.

Combination 1

Start from the right leg			Start from the left leg		
1. Right (*di*)	**2. Left (*di*)**	**3. Right (*di*)**	**1. Left (*di*)**	**2. Right (*di*)**	**3. Left (*di*)**
Cross	Stamp	Stamp	Cross	Stamp	Stamp

Combination 2

Start from the right leg			Start from the left leg		
1. Right (*di*)	**2. Left (*di*)**	**3. Right (*di*)**	**1. Left (*di*)**	**2. Right (*di*)**	**3. Left (*di*)**
Heel front	Stamp	Stamp	Heel front	Stamp	Stamp

© NCERT not to be republished

Reprint 2026-27

Formative Assessment

CHAPTER 16 – DANCING WITH RHYTHM AND TEMPOS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Coordinates rhythm with the arm and feet movements.		
1	1.2	Understands and enthusiastically tries the various techniques taught.		
2	2.2	Understands the concept and relation with rhythm and tempo.		
2	2.2	Collaboratively puts together dance techniques learnt-jumps, spins and rhythmic patterns.		
2	2.2	Imaginatively and consciously adds steps to the dance.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Chapter 17

DANCES OF MY NATION

0537CH17

India has many dance forms across the country. Every region has more than one dance form. Some of them are traditional, some folk, some ritualistic. You have also learnt this in your textbook *The World Around Us*. Let us get a visual exposure of dance forms of India through pictures, calendars, videos and whatever other forms you can bring in to show the class.

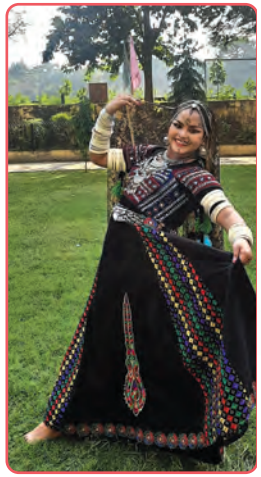
ACTIVITY 17.1 My Dance Collage

- Collect pictures of dances and paste them or draw on this page.
- Imitate the postures of the dances in the pictures you have shared and seen above.

© NCERT not to be republished

ACTIVITY 17.2 RHYTHMIC DIVERSITY OF MY DANCE

Connect dances with the geographical location and fill in the blanks in the India map according to the states.



© NCERT not to be republished

ACTIVITY 17.3

Match the Dances with Their States

Prepare a spinning wheel with an arrow, and write the names of dances from different regions on the wheel.

Spin the wheel, and when it stops, identify the region corresponding to the dance under the arrow.

ACTIVITY 17.4

Uniting with My Dance

Watch the video of *Mile Sur Mera Tumhara* from the Prasar Bharati Archives online.

Identify the various arm movements and dance steps that you have learnt earlier? Now, create or compose your dance to the song with your choice of dance styles adding all the elements learnt earlier. See, if you can include one step and one arm movement of your choice from the dances that you have watched in the video.

© NCERT not to be republished

Reprint 2026-27

I Celebrate My Dance

Celebrations make everyone feel happy and excited. There are many ways to celebrate different situations and events. Have you ever celebrated occasions with special dances for national festivals? It is likely that you have celebrated these occasions with your family, relatives, or friends.

Have you observed that these celebrations are incomplete without dance? Dance brings life to each and every movement or situation. It has the power to bring people together, regardless of age.

ACTIVITY 17.5 Patriotic Dance

Let us get back to another celebratory dance. In this activity, you are celebrating our national festivals by expressing salutation and love for the country. Through the art of dance, you can beautifully convey your emotions.

Divide the class into three or four groups. Let each group select one stanza from the song. Now, come together as a group and identify appropriate hand gestures and movements for the song. Finally, add different steps to match the beats of the song.

Play the song, and each group will present their chosen stanza, coming together to perform the entire dance.

For example, *Vande Mataram*, or C. Subramania Bharati's *Parukulle Nalla Naadu* or a patriotic song in your regional language.

© NCERT not to be republished

Formative Assessment

CHAPTER 17 – DANCES OF MY NATION				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Initiative and effort given to know and learn various dance forms.		
1	1.2	Collaboratively, put together and perform a patriotic dance.		
2	2.2	Enthusiastically learns the dances from various regions.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Reprint 2026-27

Chapter 18

MY DANCE EXPRESSES EMOTIONS AND NARRATES STORIES

ACTIVITY 18.1

EMOTIONS EXPRESSED

When you come to the class and meet your friends do you see different expressions on your friends' faces? In Grade 4, you have learnt about various emotions and learnt to express them. We have also seen that different emotions are felt in different situations, whether they are positive situations or sometimes not very desirable situations. You can always express various emotions through dance, enacting desirable or not so desirable situations. Dance gives you a medium for experiencing and expressing what you feel.

Laugh

Wonder

Disgust

© NCERT not to be republished

ACTIVITY 18.2

Eyes and Eyebrows in Emotion

Sad

Afraid

Admiring

Angry

Do you believe or experience that eyes are the mirror of our feelings? Try expressing the following emotions using coordinated eye and eyebrow movements with hand gestures.

- Expanded in anger – to say go away with *suchi* hand gesture.

- Twinkling in joy – holding beautiful flowers in *pushpaputa*.

- Contracted in sadness – wanting to be embraced with *utsanga*.

- Eyes to the corner – looking secretly and hiding something with *samputa*.

© NCERT not to be republished

ACTIVITY 18.3

Express Two Opposite Emotions

Choose partners, discuss one pleasant emotion and one emotion that has been disturbing for you. Enact the emotions to your friend, explaining the situation.

Try to be aware and use your eyes and hand gestures. Identify the senses that have been used for the emotion. Now, team up with other friends and make a story creatively with the situations and emotions expressed.

Opposite emotions

Brave

Fear

Opposite emotions

Happy

Angry

© NCERT not to be republished

Discuss the above activities in class and draw your emotions and share.

Example: You can collect bottle caps and draw your emotions or emojis on the cap. Share and exchange the emotion caps with your friends.

Note to Teacher: Any material can be used for drawing emotions.

ACTIVITY 18.4 My Dance has Props

Dupatta is used as peacock feather

Use of rubber bands like a puppets dancing

Props are used by many dance forms in the country. Some of the props include, **sticks** of Garba dance from Gujarat, **bamboo poles** of Cheraw dance from Mizoram, etc. You must have seen other props being used when you were looking at dances from different regions in earlier activities. Props are also used in dance to help with choreography.

Reprint 2026-27

ACTIVITY 18.5 IMAGINARY PROPS

Panthattam of *Mohiniattam* playing with the ball

Do You Know?

Do you know the story of Krishna and his friends playing with the ball?

- Try different movements that you can use to show playing with the imaginary ball.
- Then, put these movements with dance steps and use *hastas* to compose a dance of Krishna and friends playing with the ball.
- Can a four beat rhythm of the melodious flute suit this dance?

You can also use imaginary props. Many Indian dance forms have sequences where playing with the ball is shown with an imaginary ball. For example, the *Panthattam* of *Mohiniattam* or the *Kanduk khel* of Manipuri.

Note to Teacher: Teacher can use any flute music that is easily available.

© NCERT not to be republished

ACTIVITY 18.6

Expressing with your Five Senses

Do you know about the five senses? seeing, hearing, smelling, tasting and feeling. Wherever you are or in everyday life, you use these senses.

Let us match the senses with seasons, actions and expressions of dance. Select a story or song of nature from your region. Now, explore your emotions with the senses in the story.

Note down below:

- What do you see?
- What do you hear?
- What do you smell?
- What do you taste?
- What do you feel on your body?

Add in suitable dance steps with arm movements, relevant hand gestures, eye movements and expressions to show all the above senses.

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 18.7 STORYTELLING DANCE

Now, dance this story sequence using emotions, eyes and eyebrows, arm movements, hand gestures, steps, jumps, spins and different tempos. Decide on the music you will use for this. You can make up a song with your story using musical notes learnt in music class or beats using a drum or sticks.

© NCERT not to be republished

Formative Assessment

CHAPTER 18 – MY DANCE EXPRESSES EMOTIONS AND NARRATES STORIES				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Comfortable to express various emotions.		
2	2.1	Creatively expresses emotions through the eyes, eyebrows and hand gestures.		
2	2.2	Uses various emotions to narrate the story.		
3	3.1	Displays creativity in using actual and imaginary props.		
4	4.1	Eagerness to present five senses through the dance.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Reprint 2026-27

Chapter 19

MY DANCE AND YOUR DANCE

0537CH19

ACTIVITY 19.1 DANCE IN MY BACKYARD

Do you have a dance form of your region that you practise? Have you seen dancers perform your regional dance? You will now take a field trip to a regional dance practitioner and learn a dance from them.

Note to Teacher: Arrange a field trip to a regional dance practitioner or group.

List some of their unique elements below.

- Name of the dance _____
- What is the costume worn while performing ?_____
- Did you use any props? _____
- On what occasion is this dance performed? _____
  _____
- List the musical instruments used for the dance _____
  _____

© NCERT not to be republished

ACTIVITY 19.2

Dance(s) of My Neighbouring Regions

Discuss the folk dances of neighbouring regions with your teacher and friends and list them. Decide on a dance you want to learn.

Learn a neighbour's dance form with a workshop or from an artist.

Fill in the table comparing your dance and your neighbour's dance.

	My regional folk dance	Folk dance from another region
1. Name		
2. Costume		
3. Main instrument		
4. Props		

© NCERT not to be republished

Reprint 2026-27

ACTIVITY 19.3 FINALE

Present your regional dance or dances of neighbouring regions before the school.

Formative Assessment

CHAPTER 19 – MY DANCE AND YOUR DANCE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
3	3.1	Interest shown to learn their regional dance.		
3	3.2	Collaborative effort given to present a dance.		
4	4.2	Actively discusses and learns dance(s) from neighbouring regions.		

Teacher's observations: _____

_____

_____

Other comments: _____

_____

_____

© NCERT not to be republished

Reprint 2026-27

Summative Assessment

Dance	Individual	Group – Divided into 4 or 5 groups
	1. Shows one movement combining arms, feet and eyes.	Each group to show few lines of a dance form of India.
	2. Shows an emotion of choice—either in relation to your own experience or to nature with hand gestures.	Each group will pick a sense and show emotion connected to that sense a sentence using hand gesture and postures.

© NCERT not to be republished

NOTES

© NCERT
not to be republished

NOTES

© NCERT
not to be republished